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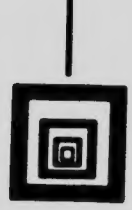

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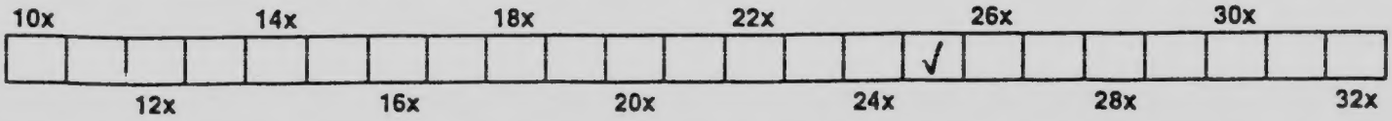

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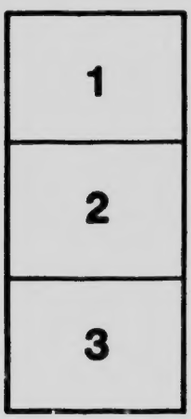

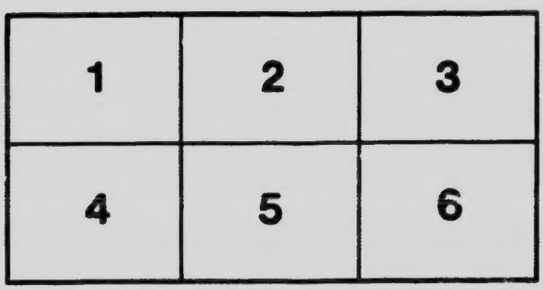

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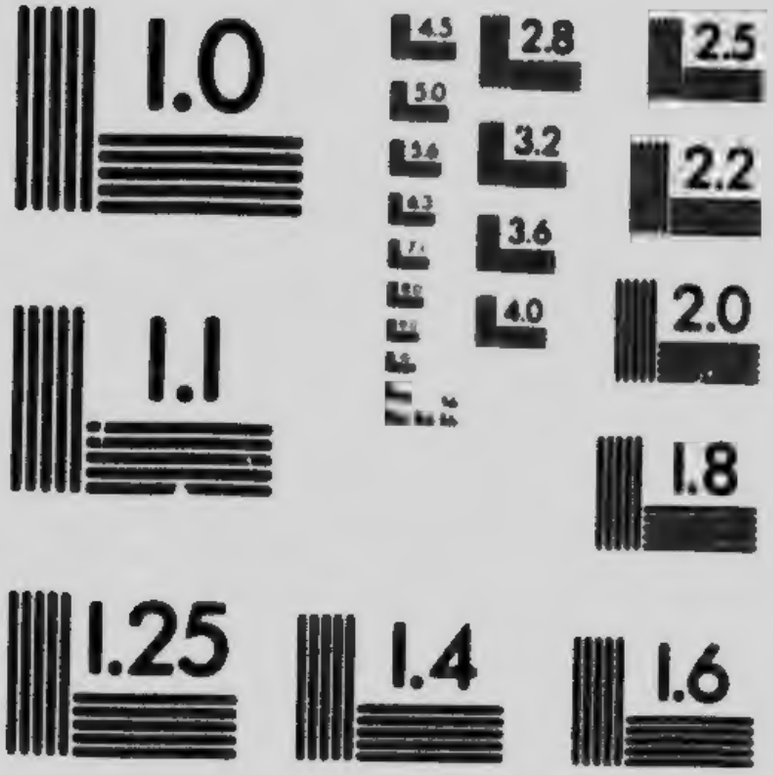

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MACMILLAN'S CANADIAN SCHOOL SERIES

A HANDBOOK

TO THE

MANITOBA READERS

SPECIALLY PREPARED FOR THE USE OF TEACHERS
IN MANITOBA

A WINDOW AT ST. MARTIN'S HOUSE

THE MACMILLAN COMPANY OF CANADA, LTD.
AT ST. MARTIN'S HOUSE, TORONTO
MCMXV

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PREFACE

Professor Charles A. McMurry, one of the ablest teachers of English on this continent, says in his *Special Method in Reading in the Grades:* "The teacher will hardly teach well unless he has saturated himself with the spirit of the selection, and enjoys it. To this end he needs not only to study the selection, but also the historical, geographical, biographical, and other sidelights." It is with the object of supplying just such information for the use of the teacher that this book has been prepared. The editor has endeavored to supply the material necessary for the proper understanding of the various selections contained in *The Manitoba Readers.* The *Handbook* does not deal in any way with the method of teaching the selections in the classroom.

The section dealing with the illustrations treats only the full-page reproductions of paintings by well-known artists. The illustrations specially prepared for *The Manitoba Readers* in explanation of the text are not touched upon.

No attempt has been made to make the lists of books throughout at all exhaustive. Every book either quoted from or mentioned has been carefully examined by the editor, and may be relied upon as thoroughly satisfactory either for class use or for the library.

TORONTO, *February 1st, 1915.*

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FIRST READER

SECTION I—GENERAL

INTRODUCTORY

The method of using the *First Reader* depends upon local conditions. Where the teacher has ample blackboard and a supply of supplementary texts, she will have much more freedom and greater likelihood of success than if she were limited to the use of one authorized text. As most teachers are in a position to use at least one or two supplementary readers, the method outlined here will take this much for granted. At the end of the chapter a paragraph will be added to guide those teachers who are limited in their equipment to the *First Reader.*

THE ACTION OF THE MIND IN READING

Two general observations require to be made before the plan and detailed method of teaching are set forth. The first of these has to do with the action of the mind in reading, the second with the action of the mind in recognizing or interpreting word-forms.

Taking any normal sentence such as, "The sun rises in the east and sets in the west," it will be observed that anticipation and inference play a great part in the reading. For example, as soon as the word "in" is reached most minds will supply the words, "the east," and when the word "and" is made out, most minds will, without hesitation, and even without looking, supply the words "sets in the west." This form of mental activity is very common not only in reading sentences, but in reading narratives and descriptions or in following an argument. Sometimes the mind infers too quickly and has to correct its conclusions, sometimes the mind cannot endure the suspense of waiting, and the end of the book is read before its time. Where the mind is merely passive, reading is apt to degenerate into word-naming—something quite common in schools. The teacher will know that word-naming is not reading. Where pupils are alert, active, looking for thought, anticipating ideas, good work cannot fail to be done.

WORD-MASTERY

To get ideas from books it is necessary that word-forms should be interpreted. In three ways they may be known. They may be remembered as something seen before. They may be made out by the process of phonic synthesis.

They may be inferred in whole or in part from the context. A practised reader makes use of all these methods, and most readers are unable to say which method they employ in the interpretation of many words.

Very little children naturally rely for a time upon memory. As they are given, or as they find out the key supplied by a knowledge of phonics, they rely less and less upon the visual memory. As they continue to read intelligently, they depend more upon their power to infer—their eyes looking simply at the dominant characteristics of words. They depend upon apperception rather than upon simple perception.

GENERAL METHOD

When pupils come to school and are ready for their first reading lesson, the teacher will write on the board one or two familiar words that have arisen in conversation or that have been suggested by objects, pictures, or actions. Or, she may write short sentences containing these words upon the board. The pupils are asked to look at the words and remember them. As aids to perceiving and remembering, they may look at the words in several places on the board. It is as yet too early to ask the children to write the words. At the second lesson these words are reviewed and new words related to them added. The method is fully illustrated in *Language Series Primer, Child Life Primer, Brooks's First Reader,* and *The Cyr Primer*—all of which elaborate the work, lesson by lesson. In the Manitoba *First Reader* the same plan is followed, but the work is condensed—the teacher being supposed to add or supplement from day to day. In order that the teacher may be spared the labor of telling over and over again the words of the text, pictures are added. These have a twofold purpose. They suggest the words, and by indicating the general line of thought cause the pupil even in his early days to make use of his powers of inference. In the *Aldine Primer* the jingle is used instead of the picture to make self-instruction possible. It will be profitable for the teacher to follow some particular text such as the authorized supplementary text, *A Modern Phonic Primer,* during the first months. The lessons, as to vocabulary and thought, should be closely connected. This is shown in the *First Reader,* where certain characters are maintained throughout the book.

THE INTRODUCTION OF PHONICS

When pupils have been at school a few weeks—the time depending upon their ability and the skill of the teacher—there will arise among them a desire to be independent of the teacher. They will have found out from the teacher or will have sensed it for themselves, that there is a way of interpreting words without the labor of remembering them. At this stage they are ready for the introduction of phonics. The order and method of presenting phonics will be given in a succeeding paragraph. *See page 5.* For months the work will be carried on systematically and at the same time the reading lessons of the preceding stage will be continued. It should be found that from week to week the pupils will be using more and more the power gained in their lessons in phonics

to make out words or parts of words in their reading lessons. Gradually they will acquire power to read like their elders—remembering at sight a few words, building others, and inferring others in whole or part.

INDEPENDENT READING

When the pupils have a reasonable knowledge of phonics—which in ordinary cases should be after they have been at school about nine or ten weeks—they can be given supplementary Readers at their seats, and permitted to work out for themselves whatever they can. This independent seat work is one of the greatest helps in teaching reading.

PROGRESS IN TEN WEEKS

At the end of ten weeks teaching the following classes of work should be going on:

1. Blackboard lessons in reading script.
2. Class lessons in reading from the texts in use.
3. Daily lessons in phonics.
4. Seat-work—independent reading by pupils.

PROGRESS IN THREE MONTHS AND IN A YEAR

At the end of three months the pupils should have read at seats the opening pages of several primers; they should have completed in class *A Modern Phonic Primer*—and they should have a working knowledge of phonics. The teacher can now take up in the order of choice the Primers she wishes them to study. The *First Reader* would probably come about third in the series. Under normal conditions pupils might read in class during the first year half a dozen Primers or Readers, and at their seats they might do much additional work. Some classes will do more than this.

WORK THAT ACCOMPANIES READING

During the first year it will be very helpful to pupils and a great convenience to most teachers if writing accompanies reading. Early writing lessons consist in copying short words from the board and in learning how to make individual letters plainly. Later on there may be the copying of sentences and whole lesssons. Correct punctuation should always be insisted upon.

Closely connected with writing is spelling, although the earliest attempts at spelling should be nothing more than slow pronunciation of words, or slow phonic analysis. Pupils who take a course in phonic spelling, followed by a course in irregular forms and accompanied always by spelling of words in their regular reading lessons, will rarely have difficulty in spelling after the second school

year. The list of words useful in the early stages of spelling is found in a subsequent paragraph. *See page 8.*

There are also forms of seat work related to reading, suitable for pupils who are studying the *First Reader*. A special paragraph will be given to a discussion of these. *See page 8.*

SECTION II—THE TEACHING OF PHONICS

With most pupils there should be an introductory exercise in slow pronunciation. This may with some children occupy a few minutes every day for two or three weeks. The teacher utters some familiar word slowly, as *m-a-n*, and the pupils combine the sounds to get the word *man*. Or she says *r-ed* and the pupils say *red*. This exercise may work over into a game during which the various objects in the room are named. Pupils who have taken part freely in such a game will develop power to recognize sounds and to combine them. They will, also, if they imitate the teacher in uttering the words in their broken form, pick up the correct method of uttering the elements with a view to combination. This is very important. The chief reason why many pupils are unable to find out words by phonic synthesis is that they do not give a right value to the elements. Th *y* are too noisy and vocalize the consonants. A child that says *buh-u-tuh* instead of *b-u-t* will surely have great difficulty in arriving at the meaning of the printed form *but*. He will in all probability arrive at the word *butter*. See *A Modern Phonic Manual* (Macmillan).

After a short course in what has been termed slow pronunciation, real phonic instruction may begin by writing on the board some known word, as *man*. This is sounded more and more slowly until the various sound elements are recognized as *m a n*. The letters are pointed to one by one as the sounds are uttered, and the pupils know three symbols corresponding to the three sounds or utterances. Similarly another word, such as *cat*, may be analyzed and the new elements *c* and *t* may be discovered. Then the process may be reversed and pupils asked to discover by continuation of elementary sounds such words as *at, an, am, tan, can, tam, mat*. From lesson to lesson other elements will be introduced in the same way. Later on, when the process is well known, the elements may be given directly without the preliminary step of analysis.

The order of presenting the elements is worthy of consideration. At first the short vowel *a* is given and the consonants which are easily combined with it to make words. As a rule, these are the consonants formed, as children say, at the front of the mouth—p, t, s, f, l, m, n. Later on the sub-vocals as b, d, g may be given, and the short and long vowels in any order that seems best to the teacher. The exact order is not so important as that a definite record be kept as to the amount of work covered. The teacher who drills thoroughly and introduces new matter slowly is bound to succeed.

The following table found in the *Primer* of *The Alexandra Readers* (Macmillan) has been found quite satisfactory:

ă c p t
at, cat, pat, lap, cap, act.

m n
map, nap, mat, pan, can, tan, am.

f r
fat, rat, rap, fan, ran.

s h
sap, sat, hat, ham, has, hats, caps.

l
lap, lamp, lass, flat, slap.

ĕ
pet, met net, set, let, hem, pen, ten, hen, men, sent, tent, lent, left, less, tell, fell, sell, melt, rest, nest.

ĭ
pit, mit, fit, sit, him, rim, tip, lip, nip, rip, slip, lift, is, it, lisp, miss, in, pill, till, mill, hill, still.

ŏ
pop, top, hop, cot, pot, not, rot, hot, lot, off, soft, loft, loss, moss, toss, on, lost, cost, stop.

ŭ
hut, nut, rut, sum, rum, hum, run, fun, sun, muff, stuff, hull, lull, rust, lump, stump.

ў
my, cry, fry, try, sly, fly, ply.

b d
cab, pad, mad, had, lad, fed, red, led, fib, rib, bid, lid, mob, pod, nod, rod, sod, cub, tub, rub, mud, bat, bet, best, bell, den, dell, bit, bill, bless, bliss, dim, dip, doll, dot, dull, dumb, bud, bed, bad, blast, bran, dress, drum.

g k ck
lag, rag, bag, bad, peg, leg, beg, pig, fig, rig, fog, hog, log, pug, tug, mug, rug, hug, lug, bug, dug, drug, plug, slug, suck, pack, tack, lack, track, slack, neck, deck, pick, tick, sick, trick, brick, frock, flock, sock, lock, gap, get, got, gum, gun, gust, kill, kid, kiss.

sh ch
mash, sash, hash, lash, dash, cash, fish, dish, rush, fresh, rich, such, much, catch, patch, match, hatch, latch, batch, stretch, sham, shall, shack, shell, shed, shod, shot, shut, chap, chat, chest, check.

v j
jam, jag, jet, jest, jig, jot, jug, just, vat, vest, have, give.

th
thus, this, than, that, them, thy, mother, path, lath, bath, moth, cloth, thrash, thrush, thin, thick.

ā
cape, take, grape, gate, mate, late, hate, came, name, same, lame, shame, pane, lane, safe, babe, made, fade, shade, rake, make, shake, lake, bake, brave, gave, shave, grave.

ē ēē
these, thee, free, she, he, me, three, peep, sleep, deep, sheep, meet, feet, sheet, beet, seem, seen, feel, reel, heel, heed, need.

ī

ripe, pipe, dime, pine, nine, fine, line, ride, dine, life, mile, like, shine, vine, thine.

ō

rope, hope, home, dome, tone, pole, hole, robe, rode, poke.

ū

tune, pure, mute, mule, rude, rule.

a

all, call, tall, fall, hall, ball.

ä

ask, calf, calm, mat, cast, alms, far, car, sharp.

The remaining elements may be introduced in almost any order:

w, y̆, x, z, ng, nk, wh, er, ir, or, ur, ar, o̤ (*come*), o̤ (*do*), ay, ai, oy, oi, ou, ow, o͝o, o͞o, au, aw, ea, ei, eu ie, oa, oe.

It will be found advantageous to drill pupils on what have been termed *the key* combinations, so that they may combine by letter-groups rather than by single letters.

The following combinations will serve as a basis for rapid drill:

A

ab	eb	ib	ob	ub
ac	ec	ic	oc	uc
ack	eck	ick	ock	uck
ad	*ed*	id	od	ud
af	ef	if	*of*	uf
ag	eg	ig	og	ug
al	el	il	ol	ul
am	em	im	*om*	um
an	*en*	in	*on*	un
ap	ep	ip	op	up
as	*es*	*is*	*os*	*us*
av	ev	iv	ov	uv
ax	*ex*	ix	ox	ux
az	ez	iz	oz	uz

B

abe	ebe	ibe	obe	ube
ade	ede	ide	ode	ude
afe	...	ife	...	...
ake	...	ike	oke	uke
ale	...	ile	ole	ule
ame	eme	ime	*ome*	ume
ane	ene	ine	*one*	une
ape	...	ipe	ope	upe
are	ere	ire	ore	ure
ase	ese	ise	ose	*use*
ate	ete	ite	ote	ute
ave	eve	ive	*ove*	uve
aze	eze	ize	oze	uze
ace	...	ice	oce	...
aze	...	ize	...	uze

In the foregoing the italicized groups have two values.

C

br	by	bl	spr
cr	dy	cl	scr
dr	fy	gl	str
fr	ly	pl	shr, etc.
gr	my	sl	
pr	ny		
tr	ty, etc.		

D

ee	ea	ink	qu	ch	old
sh	ow	ou	or	all	th
ar	er	ir	ur	oy	oi
oo	wh	ay	ai	other	ight
wa	oa	aw	au	aught	kn
and	end	ind	ond	und	ew
ang	eng	ing	ong	ung	ie
alk	air	ph	ould	ass	ast
ain	aist	aste	est	ease	ness
adge	edge	idge	odge	udge	ue
able	ible	oble	uble	ui	ol
ful	ough	ought	igh	ei	eigh
ull	tion	ition	ation	ian	ion
sion	ician	ey	re	de	be
con	per	alt	ald	avy	ery
less	eth	trans	ily	ous	uy
y in *hymn*					

List D contains what are known as *sight* keys. They should be introduced as they are required in the reading lessons.

In the teaching of phonics the teacher should keep in mind the fact that the pupils' great difficulty is not in remembering the values of the elementary forms, but in blending or combining the sounds. There is here comparatively little trouble, if the sounds are uttered very gently, the chief accent being of course on the vowel. At a very early age pupils may be taught to imagine the sounds. This is best of all.

It is not necessary to use diacritical marks, if the teacher proceeds systematically and if she uses sentences rather than detached word lists. When word lists are used exclusively during the first months, there is no opportunity for the pupils to infer anything. When sentences are used, inference is employed to such an extent that diacritical marks are unnecessary. If one sound of a vowel will not give sense, another sound is tried.

Yet, as many teachers will prefer the diacritical marks, the following list is given as a guide:

KEY TO PRONUNCIATION

VOWELS

ā as in fāte	ī as in īce	ū as in ūse
ă " făt	ĭ " ĭt	ŭ " ŭp
ä " ärm	ī " sīr	û " fûr

ą as in ąll
ă " ăsk
ạ " whạt
â " câre

ē " mēte
ĕ " mĕt
ē " hēr
ê " thêre
ēē " fēēt

ĭ as in machĭne

ō " ōld
ŏ " nŏt
o͝o " mo͝ve
o͝o " wo͝lf
ȯ " sȯn
ô " hôrse
o͞o " fo͞od
o͞o " fo͞ot

u͟ as in rule
u͟ " pu͟ll

y͟ " fly͟
y͟ " baby͟

aw " saw
ew " new
oi " boil
oy " boy
ou " out
ow " cow

CONSONANTS

c (unmarked) as in call
ç " miçe
ch (unmarked) " child
ch (= k) " school
ci (= sh) " gracious
g (unmarked) " go
ġ (=j) " caġe
ng " ring
n̈ (= ng) " iṅk
ph (= f) " phantom

qu (= kw) as in quit
s̱ (= z) " i s̱
si (= sh) " tension
th (unmarked) " thin
th " then
ti (= sh) " motion
wh (= hw) " what
x (unmarked) " vex
x̱ (= gz) " ex̱act

EARLY SPELLING

Closely connected with what is known as the study of phonics, is the spelling of short words that are regular in construction. By spelling is meant the oral resolution of words into their component parts. No study of form is necessary. Pupils may resolve a long list of words into elements in a very few minutes. The list of words which follows is a rough guide. The teacher of phonics may find the list useful in phonic drill as well as in the oral spelling exercises. A pupil who has a fair mastery of the forty-four exercises here given will understand in a fair measure the mysteries of English spelling. All the rest is but a study of variations from the regular forms here given. In Grade II a study of these variations may be systematically begun.

1. cab, stab, crab, grab, slab; bad, had, lad, mad, pad, sad, glad; chaff, staff; bag, nag, rag, tag, wag, drag, flag, snag; shall; ham, jam, am; fan, pan, ran, tan, van, bran; sand, band, stand, land; than, span; cap, gap, lap, map, nap, rap, sap, lap, clap, chap, trap, slap, strap, scrap, snap; bat, cat, fat, hat, mat, pat, rat, sat, chat, brat, flat, slat, that, spat, scat; have; axe, lax, tax, wax; batch, catch, hatch, match; hack, lack, pack, rack, sack, tack, shack, crack, track, black, slack, stack, smack, whack, quack; gas, has; lamp, camp, damp, stamp.
2. ask, bask, cask, mask, task, flask; ah, raft, graft, craft; calm, balm; bash, cash, dash, hash, gash, lash, mash, rash, clash, flash, slash, splash; blast, fast, cast, last, mast, past, vast; grasp, clasp; bath, lath, path.
3. bar, car, far, mar, par, tar, star, spar, scar; bard, card, hard, lard; barb, garb; large, charge; ark, bark, dark, hark, lark, mark, park, shark; arm,

harm, farm, charm; barn, darn; harp, sharp; art, cart, dart, part, chart, start, smart; scarf; march, parch, starch; marsh.

4. ball, call, hall, stall, tall, wall, small, squall; squad, wad; swap; watch; wash; swan, wan; waft; war, ward; warm, swarm; warn; warp, wart, wharf; malt, halt.
5. calf, half, calm, balm.
6. bare, care, dare, fare, hare, mare, pare, rare, scare, glare, stare, spare.
7. babe; ace, face, lace, pace, race, grace, brace, trace, place; fade, made, wade, shade, grade, trade, blade; safe; age, cage, page, rage, sage, wage, stage; bake, cake, fake, make, rake, sake, lake, wake, shake, flake, stake, quake, snake; ale, dale, gale, pale, sale, late, slate, whale; came, dame, fame, game, lame, same, tame, shame; bane, cane, Jane, lane, pane, crane; ape, cape, tape, scrape; base, case; ate, date, gate, hate, late, mate, rate, grate, plate, slate, state, skate; brave, cave, gave, rave, save, wave, crave, grave, slave; daze, gaze, graze, blaze, glaze.
8. bed, fed, led, red, bled, fled, wed, sled, shed; left; beg, peg; bell, cell, sell, tell, well, shell; gem, hem, stem; Ben, den, hen, men, pen, then, ten, glen; step; bless, guess, dress, press, chess; bet, let, met, pet, wet, fret; sex, vex; deck, neck, peck, check; best, chest, jest, nest, pest, rest, blest, crest; bent, lent, tent, went; wept, slept; fetch, sketch, stretch.
9. her, herd, term, fern, stern.
10. here, these.
11. where, there.
12. bib, rib, crib; bid, hid, lid, rid, slid; if, sniff, stiff, whiff; big, dig, gig, pig, rig, wig, sprig; bill, fill, hill, kill, mill, pill, quill, rill, sill, till, will, still, spill, skill; dim, rim, skim, whim; bin, din, fin, pin, sin, tin, win, chin, skin, thin, shin; dip, hip, lip, rip, sip, tip, clip, drip, trip, ship, strip, chip, whip; is, his; it, bit, fit, hit, kit, mit, pit, sit, wit; give, live; fix, mix, six; Dick, kick, lick, pick, sick, wick, stick, brick, trick, click; fist, list, whist, mist, hint, tint, stint; rift, lift, drift; pitch, stitch, which, rich.
13. dice, mice, rice, twice, nice, price, splice, spice; hide, ride, tide, wide, bride, side; strife, life, wife; dike, like, pike, spike, strike; file, mile, pile, tile, while; dime, lime, time, prime, slime; mine, nine, fine, whine, shine, thine, swine; wipe, pipe, ripe; wise, rise; bite, mite, site, smite; dive, hive, live, wives.
14. sir, bird, girl, chirp, dirt, flirt, stir, skirt, smirk.
15. cob, hob, rob, sob; odd, God, pod, rod, sod, shod, trod, clod, plod; off; oft, loft, soft; log, fog; dock, lock, rock, sock, block, clock, mock, flock, stock, smock; doll; drop, hop, mop, pop, stop, top, chop, shop, flop, slop; lost, cost; cot, dot, got, hot, jot, lot, not, pot, rot, sot, shot, trot, blot, clot, plot, slot, spot; box, fox.
16. lobe, robe; code, mode, rode; coke, spoke, poke, woke, broke, smoke; hole, pole, sole, mole, stole, whole; dome, home; bone, cone, lone, stone, throne; mope, pope, rope, grope, slope; hose, rose, pose, chose, those; note, mote, wrote, rote; doze, froze; host, most, post.
17. or, orb, lord, storm, born, corn, horn, morn, horse, short.

18. bore, core, fore, gore, more, sore, tore, wore, chore, shore, store, snore, swore, score.
19. come, some; dove, love, shove.
20. to, lose, too, two.
21. cub, hub, rub, tub, grub, stub, scrub, club; bud, mud; cuff, muff, puff, gruff, bluff, stuff, snuff; bug, dug, hug, lug, mug, pug, rug, drug, plug, slug, snug; duck, luck, suck, tuck, pluck, stuck, struck; budge, smudge, grudge, trudge; dull, gull, hull, skull; hum, rum, sum, chum, drum, plum, glum, slum, swum; bun, dun, gun, nun, pun, run, sun, tun; bust, dust, gust, must, rust, thrust, just, trust; dusk, husk, musk, tusk; but, cut, nut, rut; buzz; fuss.
22. cube, tube; truce, juice; rude, crude; huge; mule, rule; flume, plume; tune; cute, mute; use, muse, fuse; cure, pure, sure.
23. my, shy, sty, fly, sly, cry, dry, fry, try, by, spry.
24. raid, maid, braid; waif; bail, kail, hail, mail, nail, pail, rail, sail, tail, frail, trail, flail, snail, quail, jail; maim, claim; Cain, gain, main, pain, rain, chain, brain, drain, grain, train, plain, slain, stain, sprain, strain, swain; bait, gait, wait; waist.
25. air, fair, hair, pair, chair, stair.
26. caw, haw, law, paw, raw, saw, draw, claw, flaw, thaw; awl, bawl, crawl, drawl, sprawl, scrawl, squaw.
27. gaunt, taunt, vaunt; Paul, Saul; cause, pause, gauze.
28. bay, day, gay, hay, jay, lay, may, nay, pay, ray, say, way, stay, shay, bray, dray, fray, gray, pray, tray, clay, play, flay, slay, spray, stray, sway.
29. eat; ear; ease; each; bead, lead, read, knead; sheaf, leaf; league; weak, peak, creak, leak, streak, sneak, squeak, speak; deal, heal, meal, teal, peal, seal, veal, weal, zeal, steal; beam, ream, seam, team, steam, cream, dream, stream; bean, dean, lean, mean; heap, leap, reap, cheap; clear, fear, hear, near, dear, tear, rear, drear, smear; east, beast, least; beat, heat, meat, neat, seat, cheat, treat, wheat; heave, leave, weave, sheaves; grease; plea, flea; beach, peach, reach, teach, preach.
30. dead, head, lead, read, bread, dread, tread, spread, thread; deaf; threat.
31. steak; great.
32. bear, pear, tear, wear.
33. bee, fee, see, tree, knee, flee, free; feed, heed, need, reed, seed, weed, breed, creed, greed, bleed, steed, speed; beef, reef; leek, meek, reek, seek, week, cheek; feel, heel, kneel, peel, reel, steel; dee ., seem; seen; deep, weep, sheep, creep, sleep, steep, sweep; beer, deer, jeer, leer, peer, seer, veer; beet, feet, meet, sheet, fleet, sleet, street; beech, leech, speech, screech.
34. feud, dew, few, hew, jew, new, mew, pew, chew, brew, drew, grew, blew, clew, flew, slew, screw; they, grey, prey.
35. tied, fried, lied, hied, dried, tried, spied.
36. load, road, toad; loaf; foal, goal, shoal; roam; boast, coast, toast; boat, coat, goat.
37. oil, boil, coil, soil, toil, foil; coin, poise, noise; voice; moist, foist.
38. out, pout, rout, stout, snout, scout; loud, proud, cloud; foul; flour; house, mouse, grouse; bout, stout; slouch.

39. sour, our; four pour.
40. ow, bow, cow, how, now, row.
41. coo, too, shoo; food, mood; moon, noon, spoon; coop, hoop, loop, stoop; root, droop; shoot, roost; good, hood, stood book, cook, nook, look, shook.
42. bow, grow, low, mow.
43. boy, toy.
44. buy.

Irregular words to spell.

me, he, we, be, she, you, your, the, they, pull, full, saw, was, ink, old, all, or, other, do, does, go, goes, to, too, two, eye, air, ought, say, says, said, push, bush, door, floor, roll, are, come, some, no, know, so, yes, put, walk, where, there, their, blue, of, o:, love, who, whom, whose, one, four, pour, eight, both, most, any, many, would, could, should, almost, always, warm, rough, tough, enough, work, sure, sugar, low, don't, face, fence, cage, gone, live, have, busy, Mr., Mrs., Dr., were, oh, woman, great, school, though, through, beauty, half, calf, pony, colt, what, lamb, crumb, baby, lady, among, been, laugh, beautiful.

SECTION III—T E AUTHORIZED TEXT

PRELIMINARY WORK

To obtain the most satisfactory results, the *First Reader* should not be put into the hands of the children when they first enter school. They should first have a short course in reading—in both script and print—as well as a systematic training in phonics. This will give a good working vocabulary and power to overcome what would otherwise be great difficulties. Then when the book is introduced there will be much enthusiasm and enjoyment.

Before anything at all is attempted in reading the children should have games in which they are called upon to use their voices together, and one by one. In this way they get acquainted and accustomed to the ways of the school room.

Then they may have language games in which are introduced such action words as run, fly, skip, hop, jump, cry, laugh, sit, stand, sleep, sing, dance, whistle, play, march, walk, spin, coo.

Or there may be color games introducing such words as red, orange, green, white, blue, gray, yellow, violet, black, brown.

Or object games, in which are introduced such words as cat, dog, cow, horse, doll, marbles, top, coat, dress, eyes, nose, cake, bread, man, woman, baby, father, mother.

These words may be introduced in short sentences in which such combinations as the following are used: It is; This is; That is; Here is; There is; Where is; Is it? Give me; Show me; I like; I see; Did you see? Do you see? a, an, the, my.

From the very first there should be much conversaton and great freedom.

Then children will be natural and the reading expressive. It will not become word-naming.

Much repetition is required during this stage. Words should be reviewed day after day. The teacher is justified in using many devices to vary the work and thus keep up the interest. More than anything else is it necessary that pupils should feel encouraged.

INTRODUCTION OF PHONICS

The teacher must decide for herself when she must introduce phonics. The best time is when the children demand the key to word-mastery. Usually this is when they know from thirty to fifty words by sight, though there are cases when the letters and their sound values might be presented either earlier or later than this. One thing seems to be very necessary—that pupils understand very clearly the purpose of giving phonic values to the letters. As stated previously, the elements should be uttered very softly and not in an explosive manner—"whispered rather than yelled out." It is not necessary to associate each element with some operation or object in nature. For instance, it is not necessary to associate *m* with a little lamb, or *c* with a boy coughing. The values of the elements are best remembered through use. This is a general principle that applies to all teaching.

As pupils continue from day to day with lessons in phonics, they will also continue to learn additional words by the "look and say" method. Gradually the knowledge of phonics will count for more and more, and the dependence upon memory of word-forms will become less and less.

THE TEXT AND SUPPLEMENTARY WORK

When the children have had enough preliminary work to justify the teacher in proceeding to the authorized text, the lessons can be taken up in the order given, but each lesson must be supplemented both by exercises prepared by the teacher and by supplementary selections from other Readers. Among the forms of supplementary work prepared by the teacher are the following:

Exercises suggested by pictures in the *First Reader.*
Guessing games.
Nature-study lessons.
Lessons suggested by objects.

Illustrations of each of these are now given.

PICTURE STUDY—ILLUSTRATED

1. Show picture on page 6.
   Have children talk about it.
   Give name of boy—Frank.

Ask what he has in his hand.
Ask color of cap.
Tell color of cap.
Tell that Frank is talking.
Write on the blackboard what he says:

I am Frank.
See my cap.
My cap is red.

Ask all to tell what he says.
Ask individuals to tell you. (Help generously.)
Get some one to show where his name is.
Write his name in several places.
Show the word that says cap.
Ask some one to find it somewhere else.
Get some one to show you the word that tells the color of the cap.
Repeat with varied form until every pupil knows the facts.
Be satisfied if they know most of the words.
The whole will be reviewed next day.

2. Show picture on page 7.

See if the children recognize Frank.
Give name of the other boy—Tom.
Allow children to talk freely.
Tell that ball is the same color as Frank's cap.
Ask what Frank said, and write it:

I am Frank.
See my cap!
My cap is red.

Tell that Tom said something similar:

I am Tom.
See my cap.
My cap is red.

Tell on the blackboard what Tom said about the ball:

I am Tom.
See my ball!
My ball is red.

3. Show picture on page 8.

Tell on blackboard what Frank says here:

I am Frank.
See my ball!
My ball is red.
I play.
I play ball.

Emphasize such words as Frank, Tom, ball, and cap.

4. Show picture on page 9.

Get some one to find Tom.
See who can tell which is **Frank.**
Write on blackboard:

I am Tom.	I am Frank.
I play ball.	I play ball.
My ball is red.	My ball is red.
Play ball, Frank.	Play ball, Tom.

Keep adding sentences such as
I see Tom.
I see Frank.
See Frank play!
See Tom play!
Play, Frank, play!
See Tom play ball!
Play ball, Frank!

5. Show page 10.

Get children to guess little girl's name.
Tell what she says:
I am Nellie.
See my red dress!
See my white hat!
I play.
I play ball.

6. Show picture of pony and four children at the front of the book. Get names and talk chiefly about Darby.

Get Frank to talk on blackboard:
I am Frank.
See my pony!
My pony is Darby.
Darby is a black pony.
I like Darby.
Get Darby to talk on the Blackboard:
I am Darby.
I am a pony.
I am a black pony.
I run.
I like Frank.
Keep using words previously used in a variety of sentences such as
My pony is black.
Run, pony, run!
Run, Darby, run!
Run, Frank, run! etc.

7. Show page 15.

Write on the blackboard:

This is Darby.
He is my pony.
I ride on my pony.
Run, Darby, run!
I like Darby.

8. Show page 17.

Let Darby talk on the blackboard:

I am Darby.
I like Frank.
I like Nellie.
I like Tom.
I like green grass.
I like to eat grass.
I like to roll.

Follow this with such sentences as:

This is Frank on Darby.
I see Frank and Darby.
I like Frank and Darby.
Darby can run.
Frank can run.
I can run.

9. Show page 16.

Talk about picture. Tell what Frank says:

See the robin!
I like the robin.
The robin can fly.
The robin can sing.

Make the robin talk on the blackboard:

I am a robin.
I am a robin redbreast.
I fly. I sing.
I hop.

10. See picture, page 9.

Here is Tom near the tree.
See Frank, too!
He can throw the ball.
Tom can catch the ball.
Throw the ball, Frank!
Catch the ball, Tom!

11. See picture, page 8.

Here is Frank with the ball.
It is his ball.
Throw the ball, Frank!
Throw it to me!
I will catch it.
I like to catch it.
Do you like to play ball?

THE USE OF GAMES—ILLUSTRATED

Children learn readily and are very interested when playing games. The following are given as types:

I. *Question Games*

Do you see my ball?
Do you see my cap?
Do you see Frank?
Do you see Nellie?
Do you see Nellie's hat?
Do you see the robin?

Do you like Nellie?
Do you like Darby?
Do you like to run?
Do you like to skip?
Do you like to play?
Do you like to roll?

II. *Question and Answer Games*

Do you see the robin?	Yes.
Do you like Frank?	I do like Frank.
Do you like Darby?	Yes. Do you?
Do you see my little bush?	Yes.
Do you like flowers?	I love flowers.
Do you see the green leaves?	Yes.
Do you play ball?	I play ball.
Do you eat grass?	No.
Do you roll in the grass?	Yes.
Do you like my roses?	I love your roses.
Do you ride on Darby?	Frank rides on Darby.

III. *Guessing Game*

Hide one of the color cards.
Write the questions on the blackboard:

Is it green? No.
Is it orange? No.
Is it brown? No.
Is it violet? No.
Is it gray? No.
Is it blue? Yes. It is blue.

IV. *Action Games*

Make use of whatever you have in your room for action games, as

Ring the bell.
Sit on the chair.
Stand in the corner.
Open the door, please.
Bring me a cap.
Hop to the window.
Close the door.
Show me your doll.
Clean the board.
Draw a house.

THE USE OF NATURE—ILLUSTRATED

Make a great deal of use of nature—flowers, autumn leaves, nuts, fruit, trees, insects, animals, birds, weather, seasons, etc.

1. Make sentences about a real flower:

The flower is yellow.
The flower is pretty.
It has green leaves.
I see three green leaves.
I see a yellow bud.
Do you like flowers?

2. This is a red flower.
See the pretty bud!
It is red and green.
Do you like the bud?
Yes, I like the bud.
I like the flowers, too.

3. Here is a pretty leaf.
It is red and yellow.
Here is a brown leaf.
I see a green leaf, too.
Do you see three leaves?
The leaves are pretty.

4. Come here, Frank.
See the pretty leaves.
Do you see the red leaf?
Do you see the brown leaf?
Do you see the green leaf?
Do you see the yellow leaf?
Yes, I see the four leaves.

5. Look at the picture, page 16.

Here are Frank and Nellie.
They see a little nest.
It is a robin's nest.
It has four eggs in it.
The eggs are blue.

6. See picture, page 18.

See Nellie and Frank.
They see the robin.
They see him fly.
They see his nest.
Can they see the eggs? No.
See the nest in the tree.
The robin is in the tree, too.
See his red vest.
He is a pretty robin.
Sing, robin redbreast.
Sing to me.
I like the robin to sing.

7. See picture, page 10.

Here is Nellie.
She is Frank's sister.
She has a kitty.
She plays with the kitty.
We will play with the kitty.

8. See pictures, pages 12 and 13.

See Nellie and her rose bush.
Frank has a rose bush, too.
I see three roses.
They are sweet.
Would you like a rose?
Frank will give you a rose.
Nellie will give me a rose.

9. Picture on page 11 has material for a number of lessons, but as the children are familiar with print and with the vocabulary of all the lessons up to page 18 it will be very interesting to put the book into their hands and have them read from it.

10. There are still many interesting subjects to be taken on the blackboard. Children love stories of animals, etc. Why not give lessons on the cat, dog, pig, sheep, horse, cow, rabbit, squirrel, gopher, chicken, pigeon, parrot, canary, etc.? These lessons can be both interesting and informing.

USE OF OBJECTS

Use real toys for lessons—tops, marbles, kites, soldiers, drums, flags, dolls, guns, bats, balls, dishes, etc. Introduce Dora, baby, father, mother, playhouse; the following will illustrate:

1. Tom, see my new top!
Where did you get it Frank?
I gave Willie two apples for it.
I can spin it.
Would you like to spin it, Tom?

2. Come down to the playhouse, Dora.
Bring your doll with you.
We shall play that she is ill.
You will be mother and I shall be nurse.
Tom will be the doctor.
Have you a bottle and a spoon, Dora?

THE LESSONS OF THE READER

No method is given for the teaching of the particular lessons of the book. The following suggestions may be of value:

1. It is usually wise to have word-study *separate from and in advance of* the reading lesson. There should be no mechanical difficulties when pupils attempt to read aloud from their books.

2. Children should not be permitted at any stage to think that word-naming is reading. The making out of words should be called studying, not reading. Children should study each sentence through in order to get the meaning before attempting to read aloud.

3. There should be much practice by the pupils in reading aloud to the whole class.

4. The thought should be made real by every device possible. For example: In studying pages 31 and 33 there should be a real tea-party. In studying page 39 there should be a calling or visiting day after the same fashion. Pages 61 and 89 might be dramatized, while pages 37, 44, 45, 91, and 93 might be given in dialogue form. When page 34 is read kites will be made and used. Page 87 will be illustrated in the school yard. Pages 50 and 78 will suggest the planting of seeds and caring for them. Page 69 will be illustrated by the use of real oak leaves and acorns. Children will memorize lessons such as are found on pages 22, 32, 53, 57, and 70. Teach R. L. Stevenson's *Swing* when taking up pages 21 and 22.

In similar fashion search out poetry that will illustrate the full-page plates. For example, take the following as illustrating the "Feeding Her Birds":

"Come here, little birds,
You dear little birds;

Sit here in a row,
In the doorway just so.
Your mother will feed you
As mother-birds do.

Sit still, little birds,
You dear little birds;
Sit still as a mouse,
In the door of your house.
Now which shall it be—
One, two, or three?''

The teacher will do well to get all the supplementary Readers possible. If she can do no better, she can mount single pages on cardboard and pass these around. As early as possible pupils should do independent reading at seats.

This independent reading is the very best form of seat-work. Half an hour a day towards the end of school year is none too much. Pupils entering Grade II should be able to read readily at sight any ordinary *First Reader*.

SECTION IV—SEAT-WORK

Importance

Most of a pupil's school time is spent at his seat. It is of the greatest importance that helpful, instructive seat-work be provided, and that all of it be carefully supervised and directed. It is just as easy for a child to acquire bad habits of attention and industry as good habits, and it is particularly easy during the time spent in seats to form habits of carelessness and dawdling. Among the most profitable forms of seat-work are exercises connected with the study of reading, spelling, and writing. The following are suggestive:

Work with tickets

Small squares of cardboard may have the capitals printed on one side and small letters on the other. The teacher can make these if she buys a rubber-stamp alphabet outfit. Such an outfit may be had for a couple of dollars. The tickets may be used in the manner indicated below:

1. Words are printed or written on the board. Pupils make these out by phonics. Then they find tickets with which to spell the words.
2. Pictures are shown and names of objects, actions, colors, etc., are spelled out on desks.
3. Sentences can be composed by pupils or sentences may be copied from board.

If tickets are written instead of printed the exercises are almost equally valuable. Without proper supervision this work is worse than useless.

Writing

1. Writing simple words from copies on board.
2. Writing words from print.

3. Writing sentences from written copies.
4. Writing sentences from print.
5. Writing words and sentences from dictation.
6. Writing proper names; addressing envelopes.

All writing must be carefully done. All punctuation marks should be inserted. It is quite easy to develop a passion for accuracy.

Reading

After the first month at school pupils should be able to do a little reading at seats. A teacher who has only one supplementary Reader can divide it into leaves and mount these on cardboards, or the teacher may get pictures from magazines and write stories to suit them. The value of reading as a form of seat-work can hardly be over-estimated. Children should occasionally read to the class what they have discovered at seats. It is a good thing to encourage the weak ones by permitting them to show the pictures they are reading about, and to point to one or two words they know.

General instructions

In all seat-work pupils should form the habit of independence. They should learn to listen carefully so as to be able to work alone. When they are in difficulty they should seek assistance in the most unobtrusive way. Children might often help each other. All seat work must be carefully planned. The lion's share of time should be given to making things.

A LIST OF PRIMARY READING-BOOKS RECOMMENDED FOR CLASS-ROOM USE

A Modern Phonic Primer: Part I. Toronto: The Macmillan Company of Canada, Limited. 10 Cents.

This Primer covers the work of the First Grade, and is based on the phonic plan of teaching children to read. It contains very interesting subject-matter, well graded and carefully chosen. The illustrations are in color and in black and white.

Language Series Readers: Primer. By *Franklin T. Baker, George R. Carpenter* and *Fannie Wyche Dunn.* Toronto: The Macmillan Company of Canada, Limited. 30 Cents.

This Primer is so constructed as to be as *teachable* as possible. It is intended to lessen the difficulties in the necessary task of learning to read. Perhaps the very best Primer published at the present time for class-room use.

The Alexandra Readers: Primer. By *W. A. McIntyre* and *John C. Saul.* Toronto: The Macmillan Company of Canada, Limited. Price 20 Cents.

This Primer is the authorized text in Saskatchewan and Alberta. It is based on both the phonic and the word method. A full phonic analysis is found at the end of the book.

The Child Life Readers: Primer. By *Etta Austin Blaisdell* and *Mary Frances Blaisdell.* Toronto: The Macmillan Company of Canada, Limited. 25 Cents.

The vocabulary of this Primer is limited to the words and phrases which the child uses in conversation, and the average number of new words in a lesson is limited to three. The lessons tell a story which appeals to childish interests and experiences. The reading matter is very interesting to children, and the illustrations are tastefully executed.

Primary Readers: First Book. By *Katharine E. Sloan.* Toronto: The Macmillan Company of Canada, Limited. 25 Cents.

The aim of this book is to give the child the independent power to read, with the least labor and in the shortest time. Therefore, it deals more particularly with phonics, but the lessons are so arranged that they may be taught by the word or the sentence method. The illustrations are numerous, and are both in color and in black and white.

Black's Sentinel Readers: Book I. By *E. E. Speight.* Toronto: The Macmillan Company of Canada, Limited. 20 Cents.

This book makes excellent supplementary reading for the First Grade. The stories are interesting and well told. It contains eight full-page illustrations in color.

The Holton Primer. By *M. Adelaide Holton.* Chicago: Rand, McNally & Co. 25 Cents.

In order to lessen the obstacles before the children the subject-matter of this Primer is varied, and is based upon their natural love of animals, of games and of play, of nature's wonderful lessons, of poetry and of stories. The whole book is exceedingly artistic.

The Rose Primer. By *Edna Henry Lee Turpin.* New York: American Book Company. 30 Cents.

The subjects described in this Primer are those which appeal to the intelligent interest of children. Here are described and discussed familiar objects, plants, and animals, the common amusements of boys and girls, and the every-day round of home and school life. The book is beautifully illustrated both in color and in black and white.

The Sunbonnet Babies' Primer. By *Eulalie Osgood Grover.* Chicago: Rand, McNally & Co. 40 Cents.

This is a book about Molly and Max, two Sunbonnet Babies. In it, they do all the things and see all the sights that real girls and boys do and see at the happy age of five or six. It is intended as the first book to be placed in the hands of children when they begin to read. The illustrations are quaint and dainty, and the subject-matter is very interesting to children.

A First Reader. By *Florence Bass.* Boston: D. C. Heath & Co. 30 Cents.

This book appeals to the child's interest by bringing into the lessons familiar objects which can easily be used in the schoolroom, by introducing children's plays and talks and by presenting old stories, fables and charming poems, which delight the little people. The phonic plan is followed throughout, but not by any means slavishly. The illustrations are excellent.

The Brooks's Readers: First Year. By *Stratton D. Brooks.* New York: American Book Company. 25 Cents.

The Culture Readers: Book I. By *Ellen E. Kenyon-Warner.* New York: D. Appleton and Company. 30 Cents.

The Baldwin Primer. By *May Kirk.* New York: American Book Company. 30 Cents.

Glimpses of Nature for Little Folks. By *Katherine A. Griel.* Boston: D. C. Heath & Co. 30 Cents.

SECOND READER

It is not necessary to give extended notes on the selections in the *Second Reader*. Most teachers have all the knowledge that is required to comprehend the meaning of the text, and there is but little difficulty as to method of presentation. Each lesson should be more than a mere reading lesson—more than an exercise in thought-getting and thought-giving. Sometimes it should be preceded by a suitable discussion, conversation, or information talk. Sometimes it should be followed by oral composition on kindred topics, by the reading of parallel literature, by drawing or making objects. Sometimes the reading should take the form of dialogue or dramatization.

.o illustrate some of these points, consider the following lessons:

PAGE 7 – **We thank thee.** One aim here should be to develop thankfulness and reverence. Unless this aim is realized, the time of teaching is wasted. A natural preparatory talk has to do with the blessings received and conferred by children and their parents every day. Meaning should then be given to the words of the poem, and it should be read aloud until the rhythm becomes fixed, and until without any conscious effort the words are memorized.

PAGE 8 – **Running away.** This is a type of lesson that may be dramatized. ther selections that can be read as dialogue or acted are *A New Game, The Wind and the Sun, The Little Red Hen, Guess Who I Am, Work and Play, The Mouse and the Lion, The Vain Finger, How They Run.*

PAGE 16 – **The Carpenter.** This lesson follows a talk on occupations of people, and particularly on the occupation of carpentering. The pupils, after the study and reading, can describe other occupations, such as shoemaking, blacksmithing, milling. Other lessons that can be followed by original work on the part of pupils are *A New Game, The Clock, Guess Who I Am, Chickadee, A Christmas Letter, Wheat, The Vain Finger, The Acorn, How They Run.*

PAGE 18 – **Autumn.** This lesson can be preceded by a talk on Autumn and followed by appropriate hand work—collecting seeds, leaves, grains, etc. Other lessons of similar kind are *Winter, Summer, Wheat, The Potato, The Dandelion, The Acorn, The Rain-drop,* etc.

PAGE 24 – **North and South.** This little poem gives a series of contrasts in scenery, feelings, words. The pupil should picture the sweet South and the cold North, giving appropriate illustrations. They should see the little bird and

hear its song. They should see the change at the bird's going and coming. Then at another lesson they should study the choice of words. Of course this lesson will be illustrated with pictures, and it will be repeated so often that it will be memorized unconsciously. Other little poems may be studied in similar fashion. The pupils first give personal experiences, and read over and over again with natural feeling until the words become fixed in memory. In some cases the study may be followed by singing, e.g., in *The Wind*, the Stevenson poems, *The Sandman*.

PAGE 34 – **Chickadee.** This is a nature-study lesson, and should suggest to the teacher the study of other birds, as plover, prairie-chicken, meadow-lark, white-throat, or familiar wild animals, as squirrel, gopher, weasel, prairie-wolf. Other lessons that suggest wide excursions into the fields are *Summer, Autumn, Winter, The Little Seed, The Secret, Pussy-Willows, Putting the World to Bed, Blue-Eyes and Gray-Eyes, Bird Thoughts, The Robin's Nest, Where They Grow, Flo's Flower, Baby Seeds, The Potato, Wheat, The Dandelion, The Caterpillar, The Snow Blanket, The Rain-drop, How They Run.* Every one of these lessons should lead to Nature Study and to original descriptions by pupils. In most cases handwork will follow the study.

PAGE 56 – **Little Hiawatha.** The study here is accompanied by information in which pictures may be freely used. Other lessons that lead to information talks are *Chickadee, Pussy-Willows, The Shoemaker, The Eskimo, The King and the Bees, Wheat, The Caterpillar, How They Run.*

PAGE 64 – **The Mouse and the Lion.** A teacher will make the study of a fable the occasion for introducing others of like class. Similarly the Hans Andersen stories will lead to the introduction of others of the same kind. See *The Tin Soldier, The Foolish Pine Tree, The Story of Piccola* as illustrative of three great classes of popular tales.

The *Second Reader* contains only a fraction of what pupils should read in a school year. Other helpful material is suggested in the Library List furnished by the Department of Education. But even with a single text a teacher can do much, if she supplements every lesson by such exercises and studies as are suggested. Every lesson should be an exercise in thought-getting and thought-giving, and should suggest many lines of activity—especially oral composition and handwork.

A LIST OF BOOKS RECOMMENDED FOR CLASS-ROOM USE

A Modern Phonic Primer: Part II. By John Dearness and Sidney Silcox. Toronto: The Macmillan Company of Canada, Limited. Price, 15 Cents.
The Alexandra Readers: First Reader. By W. A. McIntyre and John C. Saul. Toronto: The Macmillan Company of Canada, Limited. Price, 25 Cents.
Second Year Language Reader. By Franklin T. Baker, George R. Carpenter

and Katharine B. Owen. Toronto: The Macmillan Company of Canada, Limited. Price, 30 Cents.

Child Life Readers: First Reader. By Etta Austin Blaisdell and Mary Frances Blaisdell. Toronto: The Macmillan Company of Canada, Limited. Price, 25 Cents.

Brooks's Readers: Second Year. By Stratton D. Brooks. New York: American Book Company. Price, 35 Cents.

Golden Treasury Readers: First Reader. By Charles M. Stebbins and Mary H. Coolidge. New York: American Book Company. Price, 32 Cents.

The Carroll and Brooks Readers: Second Reader. By Clarence F. Carroll and Sarah C. Brooks. New York: D. Appleton and Company. Price, 35 Cents.

The Aldine Readers: First Reader. By Frank E. Spaulding and Catherine T. Bryce. New York: Newson & Company. Price, 36 Cents.

Primary Readers: Second Book. By Katharine E. Sloan. Toronto: The Macmillan Company of Canada, Limited. Price, 30 Cents.

Black's Sentinel Readers: Book II. By E. S. Speight. Toronto: The Macmillan Company of Canada, Limited. Price, 25 Cents.

Then and Now Stories. Toronto: The Macmillan Company of Canada, Limited. Price, 9 Cents each.

Rulers of Then and Now.
Children of Then and Now.
Kings of Then and Now.
Teachers of Then and Now.

Here and There Stories. Toronto: The Macmillan Company of Canada, Limited. Price, 9 Cents each.

Ships and Men.
Children of Here and There.
Man's Work.
By Land and Sea.

Everychild's Series. Toronto: The Macmillan Company of Canada, Limited. Price, 40 Cents each.

Old Time Tales. By Kate Forrest Oswell.
Nonsense Dialogues. By E. E. K. Warner.
Nature Stories. By Mary Gardner.
Stories Grandmother Told. By Kate Forrest Oswell.
A Fairy Book. By Kate Forrest Oswell.

Children's Classics. Toronto: The Macmillan Company of Canada, Limited. Price, 8 Cents each.

Tales from Troy.
Fairy Tales from France.
Three Tales from Andersen.
Poems of Childhood.
The Magic Valley.
Little Wanderlin and Little Silver Ear.
The Dwarf's Spectacles.
Tales for Children.
Old Norse Tales.
Old Greek Tales.
Alice's Adventures in Wonderland.

Children's Classics. Toronto: The Macmillan Company of Canada, Limited. Price, 9 Cents each.

The White Rat.
The Pot of Basil.
Scenes in Fairyland.
Poems of Child Life.
The House That Grew.
Four Winds Farm.
The Last of the Giant-Killers.
Reynard, the Fox.
Tales from Hawthorne.
More Scenes in Fairyland.

Bright Story Readers. Toronto: The Macmillan Company of Canada, Limited. Price, 7 Cents each.

The Miller of Mansfield and Lizzie Lindsay.
The Golden Bird.
The Water of Life and Rumpel-Stilts-Kin.
Big Claus and Little Claus, and The Top and the Ball.
The Little Tin Soldier, and The Tinder-Box.
Snowdrop and Seven Dwarfs.
Æsop's Fables.
The Ugly Duckling and Other Stories.
The Story of the Robins.
Cinderella, and The Sleeping Beauty.
Dick Whittington.

Bright Story Readers. Toronto: The Macmillan Company of Canada, Limited. Price, 8 Cents each.

Lucky John, and The Musicians of Bremen.
The Three Giants, and Travellers' Wonders.
Story of a Cat: Told by Herself.
The Brave Little Tailor.
The Little Grey Mouse.
The Snow Queen.
The Enchanted Doll.
The Two Brothers, and The Little Brother and Sister.
The Yellow Dwarf.

How and Why Stories. Toronto: The Macmillan Company of Canada, Limited. Price, 9 Cents each.

Children of the Fields and Woods: How They Hunt and Why They Hide.
Giants and Fairies of To-day.
Flower Stories.

THIRD READER

MY COUNTRY

This stirring patriotic stanza forms a fitting introduction to the *Third Reader*. It dwells mainly on the size and natural beauties of the country, pointing out that its destiny has been chosen by God.

SEPTEMBER

This poem is a description of the early autumn when all nature's stores are ripe, and the loveliest of all the flowers are blooming.

PAGE 8 – **The golden-rod.** The golden-rod is one of the commonest of the wild flowers in Western Canada. James C. Needham in *Outdoor Studies: A Reading Book of Nature Study* (American Book Co.) says: "Hardly a furlong of country roadside or neglected fence row but has its clump of golden-rod. Not a few who admire it in autumn do not know it in summer before its flowers appear. It is then only a weed, and as a weed many a tidy farmer cuts it down. But when summer is over its green changes to gold. Its weedy coarseness is crowned with ample clusters at once showy and delicate, and so exquisitely graceful that from one end of our continent to the other it is sought for diligently. It decks the altar in many a church; it brightens many a school-room; it adorns many a private table. It is beautiful enough for the rich to desire it; it is common enough for the poor to have it; and, best of all, it grows and blooms so near at hand that we all can find it, enjoy its beauty and inform our minds with the lessons of its interesting life." Sidney Silcox and O. J. Stevenson in *Modern Nature Study* (Macmillan) say: "Asters and golden-rod are so well-known as to need no introduction, but there are many more species than we think—over twenty of each. The purple and white of the asters and the yellow of the golden-rod (one species is almost white) are characteristics of our autumn landscape. Even after the frost has touched all vegetation, there is still a beautiful color effect where these plants cover the low-lying ground." A beautiful colored illustration of the plant is given in *Guide to the Wild Flowers* by Alice Lounsberry (Stokes). See also *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

The golden-rod and the aster are usually found together. Ellye Howell

Glover relates the legend as follows: "A long time ago two sisters, who were tenderly devoted to one another, started out on a tramp to find the 'little old woman under the hill,' who granted to every one their greatest desire. One was exceptionally fair, with long golden hair, and the other child was noted for her wonderful blue eyes, and they both wished the same things and dreamed the same dreams. In the warm September sunshine they loitered by the way, chasing butterflies and bees, listening to the birds, who sang in subdued tones and preened their sombre plumage, which they had exchanged for the brilliant hues they wore on their way north in the glad springtime. Now they were on their homeward flight to the southland, having raised their families and seen them disperse to homes of their own. The approach of winter touched the hearts of the children, and they resolved to hurry on to the 'little old woman' before the twilight deepened into night. They found her looking over her garden wall at the poor dying flowers that the cold winds were beginning to put to sleep. When close enough to talk the elder sister said: 'Dear Old Woman, please grant us our heart's desire.' 'And what may that be?' nodded the old lady. 'Please, we want to make everybody happy, only we must always be side by side together,' said the small sister. The old lady thought a few moments, and then solemnly raising her hands, as if in benediction, she called them to her, and, resting her fingers lovingly on the fair-haired child, murmured: 'I christen thee Golden-rod'; and, with a long, sweet look at the blue-eyed sister, she said, 'and you are Aster,' which we know means 'a star.' The two little children have never been seen since, only we know they are together, for where the tall golden-rod grows we find the aster, sometimes deep blue, and sometimes almost lavender, and sometimes white, but always abundant."

Gentian's bluest fringes. The fringed gentian is described with a beautiful colored illustration in Mrs. William Starr Dana's *How to Know the Wild Flowers.* Mrs. Dana says: "Thoreau describes its color as 'such a dark blue! surpassing that of the male bluebird's back!' My experience has been that the flowers which grow in the shade are of a clear pure azure, 'Heaven's own blue,' as Bryant claims; while those which are found in open sunny meadows may be justly said to vie with the back of the male bluebird." See also Silcox and Stevenson's *Modern Nature Study* and Alice Lounsberry's *Guide to the Wild Flowers.* William Cullen Bryant's *To the Fringed Gentian* on page 331 of the *Fifth Reader* may be read in this connection. The gentian derives its name from Gentius, king of Illyria, who discovered it to be useful in medicine. See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). There are many other varieties of gentians. Descriptions of these are given with illustrations in Mrs. William Starr Dana's *How to Know the Wild Flowers.* *See page 231.*

Milkweed. The common milkweed bears dull purplish-pink flowers, clustered at the summit and at the sides of the stem. The fruit consists of two pods, one of which is large and full of silky-tufted seeds, and the other often stunted. The plant is so-called from the milky juice it exudes. See *Nature Studies in Field and Wood* by Chester A. Reed (Musson) and Mrs. William Starr Dana's *How to Know the Wild Flowers.*

Sedges. There are several hundred species of this reed-like plant in America.
Asters. There are about one hundred and twenty different species of asters in Canada and the United States. All but about a dozen of these bear purple or blue ray-flowers. Probably the flower referred to in the poem is the New England aster. Mrs. William Starr Dana says: "Probably no member of the group is more striking than the New England aster, whose stout hairy stem (sometimes eight feet high), numerous lance-shaped leaves, and large violet-purple or sometimes pinkish flower-heads, are conspicuous in the swamps of late summer." A beautiful colored illustration is given in Silcox and Stevenson's *Modern Nature Study.*
In the brook. The asters are reflected in the water.
Best of cheer. The fruits of harvest and orchard.

THE DOG AND HIS IMAGE

The story was related originally by Æsop, who was said to have lived in the latter half of the 6th Century B.C. He is supposed to have been born in Phrygia and to have been a slave. It gradually came about that everything having the appearance of a fable was attributed to Æsop, so that many of the stories are even more ancient than the date at which he is supposed to have written. A collection of these fables was made in Germany about 1480, and a few years later this was translated into English by William Caxton. This collection is the source of most of the *Fables* of Æsop as we know them. See the chap entitled "A Writer of Fables" in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.). See also *The Fables of Æsop* selected, told anew, and their history traced by Joseph Jacobs (Macmillan). The introductory essay in this last named book is very valuable.

THE DOG IN THE MANGER

This fable was also originally related by Æsop. See note on *The Dog and his Image* above.

THE HAYLOFT

This poem was published in *A Child's Garden of Verses* in 1885. It describes haying-time in years long gone by, when the hay was cut by scythes. The hay was then carted to the barn and stored in the loft. There the children played, and were as happy as the mice who made their home in the imaginary hay mountains.

In his Introduction to the authorized edition of *A Child's Garden of*

Verses (Scribner) Mr. Lloyd Osbourne says: "At the present day there are few books that hold so secure a place as the *Child's Garden*. Wher Eng-lish is spoken, and that is now as far reaching as the world itself, ere are little children culling flowers from Stevenson's garden and weaving his thoughts and fancies into the round of their tiny lives. Under these circumstances it is natural to find some curiosity in respect to the author of this remarkable book. It has often been thought that he was a man surrounded by children; that he gained his insight and appreciation by a constant contact with children; that he played and romped with them, telling them stories and listening to the confidences they were so ready to pour into his ear. But, so far from this being the case, Stevenson, on leaving his Edinburgh nursery, said good-bye to all the little children he was ever destined to know with the least degree of intimacy. The child of the *Child's Garden* was Stevenson himself. The plays were his plays; the dreams were his dreams; the fears and fantasies were all his own. Throughout his life he was never free from physical ills. But when he was condemned to the involuntary idleness of the sick-room, to long nights of sleeplessness and pain, to a convalescence often more intolerable than the course of the malady itself, it was then he returned, with the clearest memory and comprehension to the days of his own precarious infancy." See the chapters entitled "Stevenson's Lighthouses" in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.).

MILKWEED BABIES

This selection is a little fairy tale in verse in which the wind in his wanderings is supposed to find the elves, or fairies, swinging upon the wild milkweed. He sings to them his low, sweet song and the fairies disappear.

PAGE 12 – **Milkweed.** See page 28.

Elves. The elves were "usually imagined as being diminutive, tricky beings in human form, given to capricious interference, either kindly or mischievous in human affairs." Here, however, the word is synonymous with "fairies."

THE PEA-BLOSSOM

This selection is very freely adapted from the story entitled *Five Out of One Shell* by Hans Christian Andersen. See *Danish Fairy Legends and Tales* by Hans Christian Andersen, edited by Sarah C. Brooks, in *Pocket Classics* (Macmillan). *See also pages 78 and 80.*

The conclusion of the story in the original is as follows: "But about the other peas? Why, the one who flew out into the wide world, and said, 'Catch me if you can,' fell into the gutter on the roof, and found a home in a pigeon's

crop; the two lazy ones got just as far, for they, too, were eaten up by pigeons, and thus, at any rate, they were of some real use; but the fourth, who wanted to go up into the sun, fell into the Sink, and there he lay in the dirty water for weeks and weeks, and swelled prodigiously. 'How beautifully fat I'm growing!' said the Pea. 'I shall burst at last; and I don't think any pea can do more than that. I'm the most remarkable of all the five that were in the shell.' And the Sink said he was right. But the young girl at the garret window stood there with gleaming eyes, with the roseate hue of health on her cheeks, and folded her thin hands over the pea blossom, and thanked Heaven for it. 'I,' said the Sink, 'stand up for my own pea.' "

WISHING

This selection is a nature poem with all the brightness and exultation of the springtime. There is somewhat of a climax in the three stanzas. The first stanza expresses the wish to be the tiny primrose on the ground, with the elm-tree above as king. In the second the thought ascends to the wish of being the elm-tree itself, with the birds singing sweetly among its boughs. In the third the wish is to soar above in the air and flit about everywhere during the pleasant summer weather. But in the fourth stanza the thought is expressed that home and mother-love are better than all the freedom that nature can give.

PAGE 16 – **A primrose.** One of the most familiar of the English wild flowers. It has five pale, lemon-colored petals, each with a notch in the outer edge and two orange-colored streaks running from the base. The flower is described with a colored illustration in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). See also *The Romance of Wild Flowers* by Edward Step (Warne).

Elm-tree. The elm is one of the noblest of the English trees. See *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

PAGE 17 – **A robin.** The English robin is, of course, meant. He differs very much from our robin, being smaller, and his breast is a brighter red. See a full description and a colored illustration of the English robin in *Birds Shown to the Children* by M. K. C. Scott (Jack). *See also page 60.*

Wren. J. A. Henderson says: "The wren is easily known, for no one else is like this little red-brown bird, whose tiny tail stands straight on end. And certainly no bird so small has such a powerful voice. He sings beautifully, with clear round notes and a trill like that of a fine canary." See colored illustrations in M. K. C. Scott's *Birds Shown to the Children* and in *Talks about Birds* by Frank Finn (Macmillan). Interesting chapters on the wren are found in *American Birds* by William Lovell Finley (Scribner), in *Our Birds and their Nestlings* by Margaret Coulson Walker (American Book Co.), in *Birds through the Year* by Albert Field Gilmore (American Book Co.), and in *Our Bird Friends* by George F. Burba (Musson).

THE THREE BEARS

The original of this immortal classic for children was written by Robert Southey, and "is embedded in Chapter CXXIX of that glorified commonplace book *The Doctor* published in London in 7 volumes from 1834 to 1837." Another rendering, under the title *The Story of the Three Bears*, is given in *How to Tell Stories to Children* by Sarah Cone Bryant (Houghton). A dramatized version, suitable for either class reading or acting, is found in *Dramatic Reader for Lower Grades* by Florence Holbrook (American Book Co.).

THE PLOUGHMAN

This poem describes the farmer in the autumn preparing the ground for the next year's harvest, and sowing the grain which, in the spring, will shoot up into an abundant harvest.

PAGE 28 – **Lea.** A meadow, or grassy plain.
PAGE 29 – **Wain.** Wagon.

THE JACK-O'-LANTERN

The selection in the text tells the story of an incident in the early history of Massachusetts. There were two boys, Obed and Amos, and two girls, Patience and Endurance, in the Moore family. By their timely and courageous action the two boys saved the lives of their mother and sisters. The Jack-O'-Lantern was made to have in readiness for the celebration they were preparing for Thanksgiving Day. See *Mary of Plymouth* and *Ruth of Boston* both by James Otis (American Book Co.).

PAGE 31 – **The better, etc.** The reference is, of course, to the famous old story of Red Riding Hood.
Blockhouse. It was usual in the early Colonial days to build a strongly fortified house in a central part of the village, in which the people could gather in case of an attack by the Indians. This house was made fireproof as much as possible, and was pierced with loopholes for gun-fire.
PAGE 32 – **Fire-Spirit.** The Indians hold the Fire-Spirit, as they call him, in awe, and will by no means venture into what they think to be his haunts. See *Thirty Indian Legends* by Margaret Bemister (Macmillan). An interesting account of how the Indians first obtained fire is found in the chapter entitled "How Fire was Brought to the Indians" in *The Book of Nature Myths* by Florence Holbrook (Houghton).

THE INDIAN MOTHER'S LULLABY

This poem is the song of an Indian mother to her baby as she hushes him to sleep in the evening. The song is about the things of the camp and the life beside the river and under the pine trees, with the thought of the birds and beasts of the forest also at rest, and with the great God watching over all.

PAGE 34 – **Papoose.** Baby.

The whip-po'-will. This bird derives its name from its peculiar call. It sleeps all day and prowls by night. It prefers the forest solitude, but sometimes at night will come quite close to a house. A description of the bird, together with a full-page illustration, is given in *Birdcraft* by Mabel Osgood Wright (Macmillan) and, with a colored illustration, in *Our Bird Friends* by George F. Burba (Musson). See also *True Bird Stories* by Olive Thorne Miller (Houghton) and *Birds through the Year* by Albert Field Gilmore (American Book Co.).

Roebuck. A deer.

Manitou. The Great Spirit. Elizabeth J. Fleming well points out in her edition of Longfellow's *Hiawatha* (Macmillan) that "the idea of God was associated with Gitche Manito through the teachings of the Jesuit missionaries. In no Indian language could the early missionaries find a word to express the idea of God. Even when he, the Indian, borrows from Christianity the idea of a Supreme and Universal Spirit, his tendency is to reduce Him to a local habitation and a bodily shape; and this tendency disappears only in tribes that have been long in contact with civilized white men. The primitive Indian, yielding his untutored homage to the one all-pervading and omnipotent Spirit, is a dream of poets, rhetoricians, and sentimentalists."

THE STAR AND THE LILY

This beautiful flower tale is one among many scattered through the legends of the various tribes of Indians in North America. Similar stories may be found in *Thirty Indian Legends* and *Indian Legends* both by Margaret Bemister (Macmillan) and in *Indian Folk Tales* by Mary F. Nixon-Roulet (American Book Co.).

PAGE 35 – **Big Sea Water.** In Longfellow's *Hiawatha* this refers to Lake Superior. Here the Atlantic Ocean is meant.

Great Spirit. The high god of the Indian tribes. See note on *The Indian Mother's Lullaby* on this page.

PAGE 37 – **The hoof of the buffalo.** It is not so many years since the buffalo roamed in almost innumerable numbers over the plains of Western America. At present the Canadian government herd at Wainwright, Alberta, is the only large herd in existence. See the chapter entitled "Monarchs in Exile" in

Stories of Birds and Beasts by Mabel Osgood Wright (Macmillan). See also *The Buffalo* on page 99 of the *Fifth Reader*.

The White Lily. Many legends are related of the water-lily, particularly by the various tribes of Indians. See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). For a description of the white water-lily see *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

WHERE GO THE BOATS?

This selection is taken from *A Child's Garden of Verses* published in 1885. *See page 29.* The picture is of a boy playing by the river-bank, tossing leaves upon the current, and calling them boats. As these tiny boats are carried down the river, past the mill, through the valley, and down the hillside, the boy wonders if other children will catch them and bring them ashore.

THE STORY OF A COAT

Further information regarding the subject matter of this selection may be found in *How We Are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan), in *How the World is Clothed* by Frank George Carpenter (American Book Co.), and in *Some Useful Animals* by John and Caroline Monteith (American Book Co.). It should be remembered that the conditions described in the text are very primitive, and do not prevail to any extent at present.

PAGE 40 – **Big scissors.** Sheep on large ranches are now usually sheared by machinery. Frank George Carpenter says: "The sheep is held down by the man while he runs over its body a little clipper like that which the barber uses in cutting one's hair close to the scalp. The power is electricity or steam, and is conducted by a tube to which the clipper is attached. As the clipper moves over the sheep's body, two sets of knives fly back and forth like those of a mowing machine. They move at the rate of several thousand strokes per minute, and cut off the wool as smoothly as a hot knife cuts through butter." See *How Man Conquered Nature* by Minnie J. Reynolds in *Everychild's Series* (Macmillan).

THE GOOD SAMARITAN

This selection is Verses 30-37 of the 10th Chapter of *Luke*. Verses 25-29 should be read as an introduction. See *The Gospel According to St. Luke*

edited by F. W. Farrar in *The Cambridge Bible for Schools and Colleges* (Cambridge Press). In this parable "the divine law of love, ignoring the divisions of race, nation, and color, unites mankind into one neighborship and brotherhood."

PAGE 41 – **Jerusalem to Jericho.** The distance is about twenty-one miles through a rocky, dangerous gorge.

Thieves. Brigands. "Palestine was notorious for these plundering Arabs. Herod the Great had rendered real service to the country in extirpating them from their haunts, but they constantly sprang up again, and even the Romans could not effectually put them down."

By chance. By a pure coincidence.

A certain priest. Canon Farrar says: "His official duties at Jerusalem were over, and he was on the way back to his home in the priestly city of Jericho. Perhaps the uselessness of his external service is implied. In superstitious attention to the letter he was wholly blind to the spirit. He was selfishly afraid of risk, trouble, and ceremonial defilement, and, since no one was there to know of his conduct, he was thus led to neglect the traditional kindness of the Jews *towards their own countrymen,* as well as the positive rules of the Law and the Prophets."

A Levite. The Levites were members of the tribe of Levi, who were employed in subordinate service, such as cleaning, carrying fuel, and acting as choristers, in connection with the Temple at Jerusalem.

Looked on him. Merely to satisfy his curiosity, and then he passed on.

Samaritan. An inhabitant of Samaria. He was an alien in the eyes of the Jews, for "the Jews have no dealings with the Samaritans." Under ordinary circumstances even the wounded man would have shrunk from his rescuer.

PAGE 42 – **Oil and wine.** The ordinary remedies of the time.

Set him. It is implied that the Samaritan walked by the side of the beast.

Two pence. Enough to pay for the man's keep for several days. The wages of an ordinary laborer at that time was a penny a day.

FRIENDS

This is a poem of autumn. When the tender plants begin to feel the cold north wind they tremble with fear for their lives. But nature provides a protector for them, when the leaves fall and cover them.

PAGE 42 – **Maiden's hair.** A fern of the genus *adiantum,* with a slender, graceful stalk and very fine leaves. Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) says: "It is obviously the thin, black, shining stalk that gives to the *adiantum* its name of maiden-hair, for the Greek *adiantos* signifies dry, and refers to the hair of Venus, which was not bedraggled when she rose from the sea, wherefore this fern was anciently Venus's-hair, and also, virgin's-hair, and, for unguessable reasons, was dedicated

to Pluto and Proserpina, the gods of Hades." See illustration in *Ferns and How to Grow Them* by G. A. Woolson (Doubleday)
Gentians blue. See page 28.

STORY OF A NEWFOUNDLAND DOG

Many similar stories are told of the courage and intelligence of the dogs of the Newfoundland breed. Estelle M. Hurll in *Landseer* in *Riverside Art Series* (Houghton) says: "The Newfoundland dog is a general favorite for his many good qualities. He is very sagacious and faithful and unites great strength with equal gentleness. He is at once an excellent watchdog and a companionable member of the household. Children are often entrusted to his care: he makes a delightful playmate, submitting good-naturedly to all a child's caprices and apparently enjoying the sport. At the same time he keeps a watchful eye against any danger to his charge, and no suspicious character is allowed to molest. It is possible to train such dogs to all sorts of useful service. In their native country of Newfoundland, they do the work of horses, and harnessed to carts or sledges, draw heavy loads. They learn to fetch and carry baskets, bundles, and letters, and are quick, reliable messengers. Perhaps their most striking peculiarity is their fondness for the water; they take to it as naturally as if it were their proper element. They are not only strong swimmers, but also remarkable divers, sometimes keeping their heads under the surface for a considerable time. Nature seems specially to have fitted them for the rescue of the drowning, and in this humane calling they have made a noble record. Innumerable stories are told of people falling from boats, bridges, or piers, who have been brought safely to land by these dog heroes. The dog seizes the person by some part of the clothing, or perhaps by a limb, and with the weight dragging at his mouth, makes his way to the shore. He seems to take great pains to hold the burden as gently as possible, keeping the head above water with great sagacity. Some one has told of seeing a dog rescue a drowning canary, holding it so lightly in the mouth that it was quite uninjured." An excellent companion story is "The Newfoundland Dog's Revenge" in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan).

A STORY OF THE THRESHING

Additional information on the subject matter of this selection may be found in *How the World is Fed* by Frank G. Carpenter (American Book Co.), in *How We are Fed* by James Franklin Chamberlain in *Home and World Series* (Macmillan), and in *How Man Conquered Nature* by Minnie J. Reynolds in *Everychild's Series* (Macmillan). See also *A Crust of Bread* on page 24 of the *Fourth Reader.*

HARK! HARK! THE LARK

This song is sung by the musicians in an antechamber adjoining Imogen's apartments in Act II, Scene III of Shakespeare's *Cymbeline*. It is not necessary to connect the song either with the drama as a whole, or with the particular scene in which it is sung. The song is one of morning. The lark rises before the sun, and, soaring high into the air, sings his song to the dawn. As the sun mounts in the sky and the flowers begin to open, My Lady is bidden to rise and to join the other pretty things.

PAGE 49 - **The lark**. The back and wings of the English skylark are mottled with different shades of brown. The breast is yellowish with long brown spots. J. A. Henderson in *Birds Shown to the Children* by M. K. C. Scott (Jack) says: "Everybody knows the song of the skylark. With all sorts and conditions of men it is the favorite among the glad sounds of early spring. The lark begins to sing very early in the year, as soon as bright days in February have given him the least encouragement. But as the sun becomes more powerful, the song is finer and more frequent, and through early summer it ceases only on the stormiest days. Very early in the day, too, he begins, and even on the longest day he is up before the sun. 'Hark, hark, the lark at Heaven's gate sings,' Shakespeare said; and truly it sounds as if sheer joy carried him there always, to give thanks because it is so good to be alive. As he sings he soars up and up and up until the eye can follow him no further; then gradually coming down again he sings until he is close to the ground, dropping to his nest 'those quivering wings composed, that music still.'" John Burroughs says: "The wonder of the English skylark's song is its copiousness and sustained strength. There is no theme, no beginning or end, like most of the best bird-songs, and a perfect swarm of notes pouring out like bees from a hive. We have many more melodious songsters; the bobolink in the meadows, the vesper sparrow in the pastures, the purple finch in the groves, the winter wren, or any of the thrushes in the woods, or the wood wagtail. But our birds all stop where the English skylark has only just begun. Away he goes on quivering wing, inflating his throat fuller and fuller, mounting and mounting, and turning to all points of the compass as if to embrace the whole landscape in his song, the notes still raining upon you as distinct as ever, after you have left him far behind. The English skylark also sings long after all the other birds are silent—as if he had perpetual spring in his heart." See *Bird Life of the Seasons* (Macmillan). Shelley's *To a Skylark* is a beautiful poem descriptive of the effect of the lark's song upon the poet.

At heaven's gate. Referring to the great height to which the lark flies.

Phœbus. Among the ancient Greeks, the sun was personified as Phœbus, or Phœbus Apollo. The god was fabled to mount each morning his golden chariot drawn by four horses, and to pass out through the gateway of the East, which was opened for him by Aurora, the goddess of the dawn. Thence he took his way across the pathway of the sky until he reached his destination in the far west. It should be remembered that the ancients believed the earth to be

in shape a flat disk, surrounded by a great ocean. *See page 56.* See also *Myths of Greece and Rome* by H. A. Guerber (American Book Co.), *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn), and *Classic Myths* by Mary Catherine Judd (Rand). See also the picture of "Aurora," by Guido Reni, the frontispiece to the *Fifth Reader.*

'Gins. Begins.

Chalices. Shaped like a cup.

That lies. The meaning of lines 2-4 is that "the sun drinks up the dew lying in cup-shaped flowers," or "the sun dries up the dew which lies in the cups of flowers."

Winking. In Shakespeare this word is frequently used in the sense of "with shut eyes."

Mary-buds The marsh marigold, which closes at sunset. *See page 73.*

Bin. This line is usually printed "With everything that pretty is." The meaning is the same in both cases.

THE WONDERFUL PITCHER

This selection is very freely adapted from *A Wonder-Book for Girls and Boys* by Nathaniel Hawthorne. The story as told differs in some degree from the Greek legend, but perhaps it is just as well to accept the story as here related. *See page 70.* A good school edition of *A Wonder-Book,* edited by L. E. Wolfe, is found in *Pocket Classics* (Macmillan).

The two travellers are the gods Zeus and Hermes or, to give them their Roman names, Jupiter and Mercury. Jupiter was the king of the gods and the supreme ruler over heaven and earth. Mercury, the son of Jupiter, was the god of the wind and the messenger of the gods. In return for a present of the lyre, Apollo, the god of the sun, presented him with a magic rod, surmounted with a pair of wings, which had the power of reconciling all warring elements. One day Mercury touched with this rod two snakes who were fighting, and, in token of amity, the snakes at once twined themselves around the rod, in the form of two equal semi-circles. The god was so pleased with their appearance that he bade them remain there always. This rod was known as *Caduceus.* As Mercury was the messenger of the gods, Jupiter presented him with a pair of winged sandals called *Talaria,* which endowed him with marvellous power of motion, and a cap, called *Petasus,* provided with wings, which still further increased his speed. See *Stories of the Golden Age* by Mildred Gooch Anderson in *Everychild's Series* (Macmillan), *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Myths of Greece and Rome* by H. A. Guerber (American Book Co.), and *Favorite Greek Myths* by Lilian S. Hyde (Heath). An excellent dramatized version of the story of Philemon and Baucis is given in *Dramatic Reader for Grammar Grades* by Marietta Knight (American Book Co.).

PAGE 50 – **Their home.** The home of Philemon and Baucis was in the country of Phrygia, in Asia Minor.

THE FOUR WINDS

This poem describes the effect of the wind during each of the four seasons. In winter it sweeps away the clouds and piles up the snow; in spring it causes the flowers to open; in summer it warms the air and gives color to the flowers; and in autumn it scatters the seeds of plants and trees.

PAGE 55 – **Crocus.** Harriet L. Keeler in *Our Garden Flowers* (Scribner) says: "Instead of a bulb like the daffodil the crocus has a solid corm, which is a depressed and thickened stem. From this corm arise the grass-like leaves in a bundle, the outer series wrapping the inner and giving such support to each other that they really do duty as a stem. The flowers and leaves arrive in the upper world together and like the snowdrop arise early in the year. The flower will open while the frost and snow are still supreme; its own little spot must be warm, it matters not how much cold there is elsewhere." The flowers of the crocus are purple, yellow, mauve, or white. "They are beautiful anywhere, but especially upon the lawn in the grass, because having only insignificant leaves of their own they look the better for a background of green." Interesting chapters on the crocus are found in *Round the Year* by L. C. Miall (Macmillan) and in *Plants and their Children* by Mrs. William Starr Dana (American Book Co.). A recent writer says: "Our association of early spring with the crocus and the daffodil is a memory acquired in gardens; for neither is native to American soil. But to the Greeks, whose oneness with nature is still the marvel of the ages, spring comes in the cup of the crocus, in the trumpets of narcissus and amaryllis."

An oak. See *Trees Every Child Should Know* by Julia E. Rogers (Doubleday).

THE WASP AND THE BEE

This old story, familiar to many generations of children, has been told in verse as follows:

"A wasp met a bee that was just buzzing by,
And he said, 'Little cousin, can you tell me why
You are loved so much better by people than I?

"'My back shines as bright and as yellow as gold,
And my shape is most elegant, too, to behold;
Yet nobody likes me for that, I am told.'

"'Ah, cousin!' said the bee, 'tis all very true;
But if I were half as much mischief to do,
Indeed, they would love me no better than you.

"'You have a fine shape, and a delicate wing;
They own you are handsome; but then there's one thing
They cannot put up with—and that is your sting.

"'My coat is quite homely and plain, as you see,
Yet nobody ever is angry with me—
Because I'm a harmless and diligent bee.'

"From this little story let people beware;
Because, like the wasp, if ill-natured they are,
They will never be loved, though ever so fair."

Both the wasps and the bees are fully described in *Ants, Bees, and Wasps* by Lord Avebury, better known as Sir John Lubbock (Murray). See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan), *Stories from Natural History* by Richard Wagner (Macmillan), *Glimpses of the Animate World* by James Johonnot (American Book Co.), and *Half Hours with the Lower Animals* by Charles Frederick Holder (American Book Co.).

THE GREAT WIDE WORLD

This poem was originally published in 1871 in *Lilliput Lectures* under the title *The World*. The author in the first chapter endeavors to give to children a general idea of the world, and sums up his thought in the verses in the text. The child looks out over the world and admires and wonders at everything—the water, the wind, the air, and all that grows upon the earth.

The poem as printed in the *Third Reader* omits the last two stanzas of the original. These are as follows:

"Ah, you are so great, and I am so small,
I tremble to think of you, World, at all;
But when I said my prayers to-day,
My mother kissed me, and said, quite gay:

"'If the wonderful world is great to you,
And great to father and mother, too,
You are more than the Earth, though you are such a dot.
You can love and think, and the Earth cannot!'"

The additional thought is, of course, that the child realizes that she is more than her surroundings, because she can love and think.

FOREIGN CHILDREN

The name of the author of this poem was omitted in the first edition of the *Third Reader*. It was written by Robert Louis Stevenson and published in *A Child's Garden of Verses* in 1885. *See page 29.* This is the fanciful thought of a little child who is so content with her own life, that she is quite sure that all the children living in other lands and under other conditions must envy her.

PAGE 58—**Sioux or Crow.** The Sioux and Crows are Indian tribes living in western America.

BOYS AND GIRLS OF JAPAN

Additional information bearing specifically on the material in this selection may be found in *Japan* by John Finnemore in *Peeps at Many Lands* series (Macmillan). The book has twelve beautiful colored illustrations. See also *Umé San in Japan* by Etta Blaisdell McDonald and Julia Dalrymple in *Little People Everywhere* series (Little) and *Our Little Japanese Cousin* by Mary Hazleton Wade in *The Little Cousin Series* (Page).

A JAPANESE HOME

This little poem is the story in pleasing verse of the customs of home-life in Japan as compared with ours.

PAGE 66 – **Rickshaw.** An abbreviated form of *jinrikisha*, a small two-wheeled, hooded vehicle drawn by one or more men.

DAVID AND GOLIATH

This selection is based on *1 Samuel XVII.* See *One Hundred Bible Stories for Children* by Robert Bird (Scribner), *Boy and Girl Heroes* by Florence V. Farmer in *Everychild's Series* (Macmillan), and *Stories from the Masters* by Maud Menefee (Rand).

ONE, TWO, THREE

This poem is just a picture of a dear grandmother, who can no longer be active, and a little boy who cannot move about because of his "thin little twisted knee,' forgetting all their troubles in a happy game of "pretend."

SIR PHILIP SIDNEY

The authority for this story, one of the classical anecdotes of history, is Fulke Greville, Lord Brooke, one of Sidney's closest friends, who wrote it down soon after the incident happened.

Sir Philip Sidney was born at Penhurst, in the County of Kent, on November 29th, 1554. His father, who had married a daughter of the Duke of North-

umberland, was successively governor of Ireland and president of Wales. Sidney was thus related to many of the higher nobility, and the fact of his being a nephew of the Earl of Leicester assured him of court favor at the very beginning of his career. An old writer says: "Almost from his cradle there was nothing of childhood about him for his age; and when twelve years old he wrote to his father in elegant Latin and French." After studying for a time at Oxford and at Cambridge he entered at the age of seventeen the diplomatic service. Subsequently he was employed on various missions, travelled extensively, and devoted much time to writing. In 1586 he was appointed governor of Flushing, a position which gave his military ambition a chance. The Earl of Leicester was in command of the English operating in Flanders against the Spaniards. Sidney Lee says: "At length Leicester, yielding to the entreaties of his colleagues and his nephew, decided to come to close quarters with the enemy. The great fortress of Zutphen, which was in Spanish hands, was to be attacked. As soon as the news reached Sidney, he joined Leicester's army of assault as a knight-errant; his own regiment was far away at Deventer. He presented himself in Leicester's camp upon his own initiative. On September 21st, 1586, the English army learned that a troop of Spaniards, convoying provisions to Zutphen, was to reach the town at daybreak next morning. Five hundred horsemen of the English army were ordered to intercept the approaching force. Without waiting for orders Sidney determined to join in the encounter. He left his tent very early in the morning of the 22nd, and meeting a friend who had omitted to put on leg-armor, he rashly disdained the advantage of better equipment, and quixotically lightened his own protective garb. Fog hung about the country. The little English force soon found itself by mistake under the walls of the town, and threatened alike in front and at the rear. A force of three thousand Spanish horsemen almost encircled them. They were between two fires—between the Spanish army within the town and the Spanish army which was seeking to enter it. The Englishmen twice charged the reinforcements approaching Zutphen but were forced to retreat under the town walls. At the second charge Sidney's horse was killed under him. Remounting another, he foolhardily thrust his way through the enemy's ranks. Then, perceiving his isolation, he turned back to rejoin his friends, and was struck as he retreated by a bullet on the left thigh a little above the knee. He managed to keep his saddle until he reached the camp, a mile and a half distant." Then followed the incident of the cup of water. In spite of all that medical aid could do he died twenty-six days later on October 17th, 1586. His body was taken to England and buried in St. Paul's Cathedral, London. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent) and *Famous Englishmen of the 16th Century* by Sir Sidney Lee (Nelson).

PAGE 73 – **Zutphen.** A small town in Holland on the Yssel River.

PERSEVERE

The reference in the first stanza of the poem is to the work of the blacksmith, which must be done quickly and steadily. The lesson is that success is gained not by standing still and considering, but by perseverance, and courage in the face of difficulties.

ALICE IN WONDERLAND

The selection in the text tells the story of the first three chapters of *Alice's Adventures in Wonderland* by Lewis Carroll. *The Dictionary of National Biography says:* "In 1865 appeared *Alice's Adventures in Wonderland*, the work by which, with its pendant *Through the Looking Glass and what Alice Found There*, his name is best known and will be known. Therein the author's gift of absurd comic invention and delicate fanciful fun is at its richest; while the circumstance that the books originated in the wish to amuse one of his little girl-friends animated them with a charm and humanity that are not to be found in the same degree in anything else he wrote. The little girl in question was Alice Liddell, to whom the original story of Alice was told on a river excursion. In these two books the author accomplished what was practically a new thing in writing—a persuasive yet rollicking madness that by its drollery fascinates children, and by its cleverness their elders." Both *Alice* and *Through a Looking Glass* are published by The Macmillan Company of Canada, Limited, in one volume, with ninety-two illustrations by Sir John Tenniel, who illustrated the first editions of the books.

PAGE 80 – **Dodo.** A large bird that formerly inhabited the Mauritius Islands. It had a heavy, clumsy body, with very strong legs, and wings and tail so short as to be useless for flying. It is now extinct. "Dead as the Dodo" has passed into a familiar expression.
Lory. A small parrot with brilliant plumage.

THE DUEL

This selection first appeared in *Love Songs of Childhood* published in 1894. For many years Eugene Field conducted a special column of mingled prose and verse in one of the Chicago daily papers, and in this many of his best-known poems of childhood first appeared.

Kenneth Grahame in his introduction to *Lullaby-Land*, a selection from the poems of Eugene Field, published by Charles Scribner's Sons, has two or three paragraphs that throw light upon the method of approach to selections similar to the one in the text. He says: "There is a sort of garden—or rather an estate, of park and fallow and waste—nay, perhaps we may call it a kingdom, albeit a noman's land and an everyman's land—which lies so close to the frontier of our work-a-day world that a step will take us therein. Indeed some will have it that we are there all the time, and that at any moment—if we did but know the trick—we might find ourselves trotting along its pleasant alleys, without once quitting our arm-chair. Nonsense-Land is one of the names painted up on the board at the frontier-station; and there the custom-house officers are very strict. You may take fripperies of every sort, new and old; but all common-sense, all logic, all serious argument must strictly be declared and is promptly confiscated. Once safely across the border, it is with no surprise

at all that you greet the Lead Soldier strutting somewhat stiffly to meet you, the dog with eyes as big as mill-wheels following affably at his heels; on the banks of the streams little Johnny-head-in-air is perpetually being hauled out of the water; while the plaintive voice of the Gryphon is borne inland from the margin of the sea.

"Most people at one time or other have travelled in this delectable country, if only in young and irresponsible days. Certain unfortunates, unequipped by nature for a voyage in such latitudes, have never visited it at all, and assuredly never will. A happy few never quit it entirely at any time. Domiciled in that pleasant atmosphere, they peep into the world of facts but fitfully at moments; and decline to sacrifice their high privilege of citizenship at any summons to a low conformity.

"Of this fortunate band was Eugene Field. He knew the country thoroughly, its highways and its byways alike. Its language was the one he was fondest of talking; and he always refused to emigrate and to settle down anywhere else. As soon as he set himself to narrate the goings-on there, those of us who had been tourists in bygone days, but had lost our return tickets, pricked up our ears and remembered and knew. The Dickey-Bird, we recollected at once, had been singing the day we left, in the amfalula-tree; and there, of course, he must have been singing ever since, only we had forgotten the way to listen. Eugene Field gently reminded us, and the Dickey-Bird was vocal once more, to be silent never again."

DILLY-DALLY

Similar stories may be found in *The Golden Rule Books* (Macmillan), and in *The Pansy Patch* and *The Garden of Childhood* both by Alice M. Chesterton (Nelson). The famous old story of Peter Bernard entitled "A Sound Opinion" might also be read in this connection. It is to be found in the *Third Reader* of *The Alexandra Readers* (Macmillan).

A BOY'S SONG

In the first edition of the *Third Reader* this poem was assigned to Blake. It was written by James Hogg, the Scottish poet. It is a recital of the things in nature that appeal to an active boy fond of outdoor life.

PAGE 94 – **Blackbird.** The English blackbird is, of course, meant. "The male bird is quite black all over except his bill which is bright orange yellow. The hen is all dark brown with spotted breast and has no yellow bill. They are quite common in all parts of the country, and are to be seen about gardens and shrubberies at any time of the year. The male has a rich clear voice, and he will sing for an hour or two straight on." See description in *Birds Shown to the Children* by M. K. C. Scott (Jack). *See page 151.*

Hawthorn. A shrub with spreading branches and stout thorns or spines. The

flowers are white, or sometimes reddish, rather large and clustered, with a peculiar disagreeable odor. A colored illustration of the hawthorn is given in *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

Hazel. A very full description of the hazel, together with a full page colored illustration, is found in *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

THE GOOD QUEEN

Victoria was the only daughter of Edward Augustus, Duke of Kent, the fourth son of George III. She was born on May 24th, 1819, and succeeded her uncle, William IV, on the throne on June 20th, 1837. She was married to Prince Albert of Saxe-Coburg-Gotha on February 10th, 1840. She died at Osborne Castle, in the Isle of Wight, on January 22nd, 1901. An excellent account of the early life of Queen Victoria is given in *When Great Folks were Little Folks* by Dorothy Donnell Calhoun in *Everychild's Series* (Macmillan). See also the chapter entitled "Victoria the Good; the Model of Queens" in *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson). This chapter is beautifully illustrated both in color and in black and white. *Queen Victoria* by Sir Sidney Lee (Smith, Elder) is the standard biography.

PAGE 96 – **Her teacher.** The Baroness Lehzen.

This promise. There is very considerable doubt as to the truth of this story. Sir Sidney Lee says: "According to a story recorded many years afterwards by Baroness Lehzen, the fact of the Princess's rank was carefully concealed from her until her twelfth year, when, after much consultation, it was solemnly revealed to her by the Baroness, who cunningly inserted in the child's book of English history a royal genealogical tree in which her place was prominently indicated. The Princess, the Baroness stated, received the information, of which she knew nothing before, with an ecstatic assurance that she would be 'good' thenceforth. But there were many opportunities open to her previously of learning the truth about her position, and on the story in the precise form that it took in Baroness Lehzen's reminiscences the Queen herself threw doubt."

In a palace. William IV died at Windsor Castle.

Two gentlemen. The incident is not quite accurately told in the text. What occurred was as follows, on the authority of Sir Sidney Lee: "Howley, the Archbishop of Canterbury, who had performed the last religious rites at the bedside of the dying monarch, at once took leave of Queen Adelaide, and with Lord Conyngham, the Lord Chamberlain, rode through the early morning to Kensington to break the news to the new sovereign. The distinguished messengers arrived there before 5 a. m. and found difficulty in obtaining admission. The porter refused to arouse the Princess. At length the Baroness Lehzen was sent for, and she reluctantly agreed to warn the Princess of their presence. The girl came into the room with a shawl thrown over her dressing-gown, her feet in slippers, and her hair falling down her back. Lord Conyngham

dropped on his knee, saluted her as Queen, and kissed the hand she held towards him. The Archbishop did the like, addressing to her 'a sort of pastoral charge.' At the same time she was informed of the King's peaceful end. The Princess clasped her hands and anxiously asked for news of her aunt."

PAGE 97 – **Her little daughter.** This story is told of the Princess Royal, who subsequently married the Crown Prince of Prussia and became German Empress.

HARVEST SONG

... poem is a song of thanksgiving. The first two stanzas enumerate the various tasks of the autumn season, and the third returns thanks to the Creator for the harvest gathered in and stored away for winter use.

PUT YOUR SHOULDER TO THE WHEEL

This is another of the fables attributed to Æsop. See note on *The Dog and his Image* on page 29.

PAGE 100 – **Hercules.** Hercules, or Herakles, one of the most famous of the Greek heroes, was the son of Jupiter (Zeus), the king of the gods, and Alcmena, a mortal princess. Juno (Hera), the wife of Jupiter, was intensely jealous of the boy, and sent two huge serpents to destroy him in his cradle. The boy, however, seized them in his baby hands, and easily strangled them. Failing to destroy Hercules, Juno tricked Jupiter into a promise that the boy should be absolutely under the domination of his cousin Eurystheus, king of Argos, for a certain number of years. In his youth Hercules was placed under the care of Cheiron, a centaur, half man and half horse, by whom he was carefully educated and taught the use of arms. When he attained manhood he determined to make a name for himself, and immediately his troubles began. He had been happily married, and had three children, but Juno had not forgotten her hatred, and threw him into a fit of madness, during which he killed his wife and threw his children into the fire. To revenge herself further Juno invoked the old promise of Jupiter, and Hercules was forced to begin his servitude to Eurystheus. During his years of bondage the hero was compelled to perform the twelve labors that have made his name famous. These being accomplished and the term of servitude ended, he was now free to do as he pleased. He had many other adventures equally famous and finally met his death through the jealousy of his wife. *See page 50.* She sent him a poisoned garment, which the hero immediately donned. The moment he put it on the poison began to eat into his veins, causing fearful agony. Just as he was about to die, Jupiter snatched him away to heaven, where he was enrolled among the gods. The full adventures of Hercules, told in an interesting way, are given in *Some Legends of Greece and Rome*

by Alfonzo Gardiner in *Bright Story Readers* (Macmillan), in *Herakles, the Hero of Thebes* by Mary E. Burt and Zenaïde A. Ragozin (Scribner), in *Favorite Greek Myths* by Lilian S. Hyde (Heath), and in *Stories of Greece and Rome* by Emilie Kip Baker (Macmillan).

THE LAND OF STORY-BOOKS

This poem was published in *A Child's Garden of Verses* in 1885. *See page 29.* It gives a picture of a quiet home evening. The parents sit and talk, or amuse themselves with music. The little boy, who cannot understand their apparent idleness, in imagination changes the room into the land of the favorite tales of his story-books. The shadowy parts of the room, behind the furniture and along the wall, are turned into secret places where he may hunt lions or prowl like an Indian scout. This interesting game of pretend occupies his time until all too soon it is interrupted by bedtime.

PAGE 101 – **Play at books.** Act the stories he has read.
My starry solitudes. "The language of the story-books is imitated."

GRACE DARLING

A very interesting account of Grace Darling, written by Rosa Nouchette Carey under the title *The Heroine of the Farne Islands*, is published in *Adventures and Achievements* edited by Eva March Tappan in *The Children's Hour* (Houghton). Practically the same story is told in *Stories of Other Lands* by James Johonnot (American Book Co.) and in *Heroines Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday). Another interesting account, very fully illustrated, is given in *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson). This book also contains a beautiful colored reproduction of the illustration in the text. See also the ballad of *Grace Darling* in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan). The sketch here given is based on the best information obtainable.

Grace Horsley Darling was born November 24th, 1815, at Bamborough, on the Northumberland coast. She was the seventh child of her parents. Her father had been keeper of the lighthouse on the Brownsman, the outermost of the Farne Islands, but in 1826, when Grace was eleven years of age, he was transferred to the lighthouse on the Longstone, another of the same group of islands. The family was a very united one, and the children grew up happy in the midst of their desolate surroundings. Each received a good education, their father, who was a very trustworthy and intelligent man, taking charge of this himself. As time went on the other children left the lighthouse and Grace was left alone with her parents. She is described as being of about middle size, of fair complexion, and very comely, gentle in aspect, and with an ex-

pression of great mildness and benevolence. William Howitt says: "You see that she is a thoroughly good creature, and that under her modest exterior lies a spirit capable of a most exalted devotion, a devotion so entire, that daring is not so much a quality of her nature, as that the most perfect sympathy with suffering or endangered humanity swallows up and annihilates everything like fear or self-consideration,—puts out, in fact, every sentiment but itself." At the time the incident related in the text took place Grace was twenty-two years of age. She did not appear to have suffered from the fearful exposure, although this probably had its effect. She was not at all spoiled with the kindnesses that were showered upon her, but bore up under it all with unaffected modesty. It is sad to tell that she lived only a little more than four years after her heroic deed. She died of consumption at Bamborough, October 20th, 1842, at the early age of twenty-six years, and was buried in Bamborough churchyard.

The steamship *Forfarshire*, bound from Hull to Dundee, was wrecked off the Longstone Lighthouse on the morning of September 7th, 1838. There were on board sixty-three persons in all, including forty-one passengers. When the vessel struck, a number of the crew lowered a boat and basely pulled away. Soon after a wave lifted the vessel and smashed her in pieces on the rock, drowning all those who remained on board, including the captain, with the exception of nine people. It is impossible to describe the sufferings of these unfortunate survivors. "They were half frozen by the cold, and heavy seas washed over them, tearing off their clothing, while the hideous clamor of the wind and waves drowned their shrieks of agony. During the night Grace could not sleep on account of the awful storm. Towards morning she dozed, and then awoke with a cry for help ringing in her ears. She at once roused her father and urged him to attempt a rescue. At first, knowing from experience the almost hopeless nature of the attempt, he was unwilling to go, but finally yielded to his daughter's pleading. With Mrs. Darling's help the boat was launched, and Grace, seizing an oar, sprang in beside her father.

"In estimating the danger, which the heroic adventurers encountered, there is one circumstance which ought not to be forgotten. Had it not been ebb tide, the boat could not have passed between the islands; and Darling and his daughter knew that the tide would be flowing on their return, when their united strength would have been utterly insufficient to pull the boat back to the lighthouse island; so that, had they not got the assistance of the survivors in rowing back again, they themselves would have been compelled to remain on the rock beside the wreck until the tide ebbed again. It does not need a vivid imagination to picture that scene: the frail boat toiling over the billows, the slight girl bending over her oar, passionate pity and compassion for the poor sufferers nerving her weak arm with superhuman strength. Who knows what silent prayer went up to heaven as she looked fearfully across the stormy waters, while the startled seabirds shrieked above her head, and the salt spray dashed in her face? It could only have been by the exertion of muscular power, as well as determined courage, that the father and daughter carried the boat up to the rock, we are informed, in the same trustworthy account of the rescue, and when there, a danger, greater even than that which they had encountered in approaching it, arose from the difficulty of steadying the boat, and preventing its being destroyed on those sharp ridges of the ever-restless chafing and heaving of the billows."

The journey was finally accomplished and five of the nine survivors were taken into the boat. Some of the sailors helped to row the boat back, so that the lighthouse was soon reached, Darling and two of the men returning for the others. Grace gave up her own bed to the only woman saved and slept on a table. The survivors were compelled to remain in the lighthouse from Friday morning until Sunday owing to the condition of the sea.

This heroic rescue was soon noised abroad and awakened the most intense interest in England. A public subscription was started, with the result that Grace was presented with the sum of £700. The Royal Humane Society forwarded her a vote of thanks and the President presented her with a silver teapot. The Royal National Institution for the Preservation of Life from Shipwreck voted her a silver medal. The Glasgow Humane Society also sent her an honorary medal with the inscription: "Presented by the Glasgow Humane Society to Miss Grace Horsley Darling, in admiration of her dauntless and heroic conduct in saving (along with her father) the lives of nine persons from the wreck of the *Forfarshire* steamer, 7th September, 1838."

PAGE 104 – **Nine people.** Among the nine survivors was Mrs. Dawson, a steerage passenger, who was accompanied by her two children, a boy of eight and a girl of eleven. When the boat reached the wreck, however, the children were both dead in her arms.

PAGE 105 – **Again seized.** This statement is misleading. J. Edward Parrott says: "There were eight men and one woman on the rock and old Darling rightly judged that such a company was too great for his boat, considering the state of the weather. He therefore took the woman and four of the men on board and turned the boat's head towards the lighthouse. The tide had now turned, and if the rescued men had not helped at the oars the boat could never have reached the Longstone. After a great struggle the rescued were landed, and then Darling with two of the survivors returned to the rock and brought the remainder safely to his home."

Never be forgotten. A recent writer says: "Her life was short, and except for one supreme moment almost featureless. But in that supreme moment, when the tempest was raging and poor souls were perishing, she flung aside all her natural fears, and faced the terrors of the cruel rock and hungry wave without flinching. She had no thought for herself in that hour, and so it comes to pass that as long as the story of a noble deed can stir human pulses and touch human hearts men and women will keep her memory green."

A little churchyard. The illustration at the bottom of the page in the text shows the memorial canopy erected by public subscription in Bamborough churchyard. William Wordsworth wrote the following epitaph:

"The maiden gentle, yet at duty's call
Firm and unflinching, as the lighthouse reared
On the island-rock, her lonely dwelling place;
Or like the invincible rock itself, that braves,
Age after age, the hostile elements,
As when it guarded holy Cuthbert's cell."

THE WIND

This poem was first published in *A Child's Garden of Verses* in 1885. *See page 29.* It expresses the wonder of a child at seeing the many things done by the wind while it is itself invisible. The first two stanzas deal with the things done by the wind, and the last questions what the wind is.

HOW THE INDIANS GOT THE CORN

This is an Indian nature-myth and is based upon Section V, entitled "Hiawatha's Fasting," of *The Song of Hiawatha* by Henry Wadsworth Longfellow. The poetical extracts in the text are from Longfellow's poem. *See page 138.* A similar story is told in *Thirty Indian Legends* by Margaret Bemister (Macmillan). See also *Indian Folk Tales* by Mary F. Nixon-Roulet (American Book Co.). See also *How the World is Fed* by Frank George Carpenter (American Book Co.).

PAGE 107 – **Great Spirit.** The great god of the Indians, he who breathed into them the spirit of life. *See page 33.*

PAGE 108 – **Mondamin.** E. J. Fleming says: "Mondamin means the Spirit's grain or berry. The Ojibway Algonquins have a pretty story, in which the stalk in full tassel is represented as descending from the sky under the guise of a handsome youth, in answer to the prayers of a young man at his fast of virility, or coming to manhood. The legend refers, of course, to the settling of the tribes, when instead of depending on 'these things,' they receive Mondamin—Indian corn,—the gift of the Great Spirit. Schoolcraft calls this the Cereal Allegory of the West. He says the Indian is here taught that *transformation can be effected only by labor and perseverance.* There is much beauty of fancy in describing the change."

THE CORN SONG

The five stanzas in the text form part of a longer poem of thirteen stanzas, one of *Whittier's Songs of Labor* published in 1853. The complete poem is found in *Snow-Bound and Other Early Poems* in *Pocket Classics* (Macmillan). The stanzas here quoted are written in praise of the Indian Corn. The first stanza tells of the autumn harvest of the beautiful golden ears; the second and third tell of preparing the fields in spring and of the watchfulness required during the early summer months; the fourth speaks of the beauty of the corn as the silken ears grow and ripen on the stalks; and the last tells of the harvest itself. In the original the poem concludes with the stanza:

"But let the good old crop adorn
The hills our fathers trod;
Still let us for His golden corn
Send up our thanks to God!"

PAGE 114 – **Wintry hoard.** Store of corn laid up for winter.

Lavish horn. An allusion to the famous "Horn of Plenty." Among the ancients Plenty was worshipped as a goddess, and she is usually represented as carrying this horn. In the early fabled days in Greece both Hercules and Achelous, a river god, wished to marry the beautiful Deianira. Her father

had promised her hand to the one who should prove the braver, and the two decided to settle the question by a personal combat. Achelous had the power of changing himself into any shape he pleased, and finally, knowing that he was losing, he changed himself into a gigantic bull. "But Hercules, seizing him by his tremendous horns, bent his head to the ground, and in the struggle tore one of them off. So the conflict ended, and Deianira became the bride of the victor. The horn thus torn off was dedicated to the goddess of Plenty, and may often be seen in pictures or carvings, filled to overflowing with all kinds of beautiful fruits." See *Old Greek Nature Stories* by F. A. Farrar (Harrap).

Meads. Meadows.

Changeful. Sun and shower.

Robber crows. Mabel Osgood Wright in *Gray Lady and the Birds* (Macmillan) has an interesting chapter entitled "Some Mischief-Makers," dealing with the crows as robbers of the corn-fields. See also *Our Bird Friends* by George F. Burba (Musson).

THE POWDER-MONKEY

The hero of this selection is Sir Clowdisley Shovell. The *Dictionary of National Biography* says: "The story of his swimming under the enemy's fire, with despatches in his mouth, though vouched for by family tradition, cannot be localized or dated. It is said to have happened while he was still a boy, which would fix it to the Dutch War of 1665-7." It is not at all probable that such an incident ever took place, at least as far as Shovell was concerned, but the lesson of the extract in the text remains the same.

Sir Clowdisley Shovell (1650-1707) was one of the most celebrated of the English admirals. He went to sea at the age of fourteen and advanced very rapidly in his profession. The history of his life is merely one of the commissions he held and the engagements in which he took part. He died in the wreck of his fleet among the rocks of the Scilly Islands. "The body of Shovell, still living, was thrown on shore in Porthellick Cove, but a woman, who was the first to find it, coveting an emerald ring on one of his fingers, extinguished the flickering life. Near thirty years after, on her death-bed, she confessed the crime and delivered up to the clergyman the ring." Shovell was buried in Westminster Abbey, where an elaborate monument was erected to his memory.

PAGE 115 – **The British admiral.** Sir John Narborough. It should be noted that Sir John Narborough was not a British admiral in the present sense of the term, as the Kingdom of Great Britain was not formed until many years after this engagement is said to have taken place. Sir John (1640-1688) had a notable career in the English navy. His most famous expedition was against the Bey of Tripoli, in which he completely subdued the pirate chief. He died while with his fleet on May 27th, 1688, and was buried at sea. He was a relative of young Shovell, and befriended him through his early years, although but ten years older.

PAGE 118 – **Gibraltar.** The fortress was taken from the Spaniards by the English fleet under Sir George Rooke in 1704. See *British Battles by Land and Sea* by James Grant (Cassell) and *The British Nation* by George M. Wrong (Macmillan).

THE ROCK-A-BY LADY

This poem was published in *Love-Songs of Childhood* in 1894. *See page 43.* It is a lullaby which a mother sings to her child. It tells first of the little child becoming drowsy and then of the pleasant dreams of the childish occupations and interests of the day. Then we can think of the little one, tired of play, sitting at the window and watching the moon rise, and imagining the fairies on the moonbeams. Any little child would wish to dream these dreams. He must just shut his eyes and let the Rock-a-by Lady carry him away to Hush-a-by Street.

PAGE 119 – **Poppies.** The poppy is the flower of sleep. The origin of the poppy is told by Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) as follows: "When Proserpina was stolen by Pluto, her mother, Ceres, began a search for her that led through all Sicily, climbing Ætna to light torches that she might keep on her journey through the night. Unable to restore her child, the gods caused poppies to spring about her feet, and curious as to their meaning, she knelt to look at them closely. She inhaled their bitter, drowsy breath, and put the seeds into her mouth, and presently the plant bestowed upon her that rest her weary body needed." See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

THE BLACK CAT AND HER KITTEN

This selection deals with the sagacity of the cat. Similar stories may be found in *Book of Cats and Dogs* by James Johonnot (American Book Co.), and in *Some Useful Animals* by John and Caroline Monteith (American Book Co.). A most interesting book also to read in this connection is *The Life Story of a Cat* by Violet Hunt in *Animal Autobiographies* (Macmillan).

WHAT HE HAD IN HIS POCKET

This selection is a humorous poem of a small boy who had a hole in his pocket. It should be treated accordingly.

THE BROWN THRUSH

Although no author is assigned to this poem in the text, it was written by Lucy Larcom. The thrush, while singing its song of happiness to all the world, is also giving a warning and teaching a lesson. If its eggs were destroyed, it would no longer have a merry song to sing, because of its sorrow, and soon there would be no birds to sing. If there were no goodness in the world there would be no joy.

The thrush here referred to is probably either the wood thrush or the Wilson's thrush, usually known as the veery. Mabel Osgood Wright says of the song of the wood thrush: "He is an exquisite vocalist, the tones having a rare quality of rolling vibrance, and often as he utters his placid notes, each one full and deliberate, the song seems like the music of a flute and an æolian harp strung in the trees." Of the song of the veery, Henry Van Dyke has written:

"The laverock sings a bonnie lay
Above the Scottish heather;
It sprinkles down from far away
Like light and air together;
He drops the golden notes to meet
His brooding mate, his dearie,—
I only know one song more sweet,—
The wood notes of the veery."

Two beautiful full-page colored plates of the wood thrush and the veery are found in *Bird-Life* by Frank M. Chapman (Appleton). See also descriptions and illustrations in *Birdcraft* by Mabel Osgood Wright (Macmillan), in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan), and in *Birds through the Year* by Albert Field Gilmore (American Book Co.).

PAGE 127 – **In the big cherry tree.** Both the wood thrush and the veery build their nests in low shrubs or trees very near the ground. See *A Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson).
PAGE 128 – **To you and to me.** The *Handbook to the Ontario Readers* says: "Observe that 'He's singing to me!' becomes 'he sings to you and to me' in the last stanza, as, after the interpretation of the song, the bird sings to the little girl and the little boy a song they can understand."

KING BRUCE AND THE SPIDER

The incident related in the text is said to have taken place on the island of Rathlin, off the Irish coast, where Bruce had fled at the very lowest ebb of his fortunes. He was an exile from Scotland, accompanied only by about 300 followers; his country was over-run by the English; many of the great Scottish nobles had turned against him; the Church had excommunicated him for the murder of Comyn; his wife, sisters, and daughter were in the hands of the enemy; three of his brothers had been captured and executed. The only shelter

he and his men had were a few rude nuts of turf and sometimes they were in want of even necessary food. The determination of the spider seems to have put new heart into Bruce. The first result was a successful raid by the Black Douglas on the Scottish coast, and this was soon followed by the return of Bruce to his native land. "And that is why people who live north of the Tweed will always try to prevent you from killing a spider."

Robert Bruce was the son of the 7th Robert de Bruce, Earl of Carrick, and the 8th in direct male descent from a Norman baron who went to England with William the Conqueror. His grandfather, Robert Bruce, had disputed with John Baliol the kingship of Scotland, but his claims had been decided against by Edward I of England, who made this dispute a pretext to interfere in the affairs of the northern kingdom.

Bruce was born at Turnbury, Ayrshire, on July 11th, 1274, and his youth is said to have been passed at the court of the English king. In 1292 his father surrendered to him his title, and thenceforth he was known as the Earl of Carrick. In the disputes between Baliol and Edward, Bruce sided with the latter, and for some years continued high in his favor. In 1297, however, he joined with Sir William Wallace in the effort to free his country from the English yoke, but he soon made his peace with Edward and fought with him in Scotland against his own people.

In 1304 Bruce's father died, and this seems to have changed all his plans. He made a secret agreement with some of the Scottish leaders, and shortly after the capture and execution of Wallace made his escape from the court of Edward, reaching Scotland in safety. Very soon he met John Comyn, the nephew and heir of John Baliol, in a church at Dumfries, and after a violent quarrel, stabbed him at the altar. His only rival to the crown now being removed, he collected his adherents, marched to Scone, and was there crowned king of Scotland, on March 27th, 1306. The murder of Comyn, however, drew on him the enmity of the Church, and he was placed under the ban.

Now began the great struggle of King Robert to gain possession of his kingdom. At first he met with nothing but disaster; Edward was determined to crush him. Defeat followed defeat, until he was forced to fly to the island of Rathlin in the Irish Sea. His estates were confiscated; his family was captured; three of his brothers were executed. But he did not yield entirely to despair. Once more he took the field and obtained some slight successes. Edward again marched northwards during the summer of 1307, but death overtook him on the way.

The death of Edward changed the whole aspect of affairs. Bruce was now opposed to the weak and fickle Edward II. Victory followed victory, until at the end of six years only three fortresses in Scotland were in the hands of the English. These signal successes aroused at last the feeble Edward. He invaded Scotland with a huge army, and was met at Bannockburn by Bruce and the Scots on June 24th, 1313. The victory of the Scots was overwhelming, Edward making his escape with great difficulty. The triumph of Bruce was complete. A general Parliament which met at Ayr in 1315 recognized him as the lawful king of Scotland and fixed the succession in his heirs. Soon after the ban of the Church was raised. The war with England dragged on during the reign of Edward II, and it was not until 1328, after Edward III had come to the throne, that England acknowledged the independence of Scotland and recognized Robert as its king. Bruce did not long survive the completion of his life-work. He died at Cardross on June 7th, 1329, from leprosy contracted during the wandering life of his early struggles, and was buried at Dunfermline. "His heart was, by a dying wish, entrusted to Douglas, to fulfil the vow

he had been unable to execute in person of visiting the holy sepulchre." After the death of Douglas in Spain the heart was brought back to Scotland and buried in Melrose Abbey.

In connection with the life of Bruce two books will be found of service: *The Story of Robert the Bruce* by Jeanie Lang in *The Children's Heroes* series (Jack) and *Stories from Barbour's "Bruce"* edited by John Wood in *Bright Story Readers* (Macmillan).

THE OLD BROWN HOUSE

In the first editions of the *Third Reader* the name of the writer of this poem, Eudora S. Bumstead, was omitted. The author's title is *The Quest*. It is a simple story to illustrate that one finds happiness in what is near and dear rather than in what is strange and unknown. It is said that the idea of the poem was taken from an old Irish legend, in which a boy sought all over the world for a four-leaved shamrock which should bring him happiness, and came back, an old man, to find it growing beside his own door-step. *See page 117.*

PAGE 131 – **Restless.** This strikes the key-note of the poem.
PAGE 132 – **A year and a day.** The common measure of time in the old English ballads. A similar expression is "Forever and a day."
Something. "The sweet familiarity which gives content."
Smiled. The mother, even before he spoke, realized that he had learned his lesson, and she was glad that he had.

THE SUNFLOWER

There are many versions of the Clytie myth, all of which differ materially from that in the text. Mildred Gooch Anderson in *Stories of the Golden Age* in *Everychild's Series* (Macmillan) gives the story as follows: "Clytie was a beautiful water nymph who loved Apollo. But Cupid had pierced Apollo's heart with a dart. He loved Daphne, and could not at the same time love Clytie. She grieved and grieved because she was not noticed by the lovely sun god. She sat all day on the cold ground with her hair loose over her shoulders and pined for her lover. Nine days and nine nights she sat thus. She tasted neither food nor drink. She did not sleep. All day she gazed on the sun as he rose in his fiery chariot in the heavens. She watched faithfully his course until he sat in the western heaven at night. Her eyes were on him constantly. She saw nothing else. At last, they say, her limbs became rooted in the ground and her face became a flower which wears, as the sun god does, a crown of golden rays. We call the flower the sunflower, for in memory of Clytie and her love for Apollo, the sun god, it watches his course every day." Still another version of the story of Clytie is given in *Old Greek Nature Stories* by F. A. Farrar

(Harrap), while accompanying the story is a beautiful reproduction of Lord Leighton's famous picture "Clytie."

PAGE 135 – **The sun-king.** Phœbus Apollo among the Greeks was worshipped as the god of the sun. In the morning the god mounted his golden chariot, drawn by four horses, and took his way across the heavens. In the evening when he had reached his destination in the West, he and his chariot were taken in a golden boat and transported round the earth to his palace in the East. See *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn) and Mildred Gooch Anderson's *Stories of the Golden Age.* *See also page 37.*

PAGE 136 – **Always turns.** Thomas Moore uses the sunflower as an emblem of constancy:

"The heart that has truly loved, never forgets;
But as truly loves on to the close,
As the Sunflower turns on her God when he sets
The same look that she turned when he rose."

Harriet L. Keeler in *Our Garden Flowers* (Scribner) says: "Whoever carefully observes the growing plants of the sunflower in his garden will be convinced that at a certain period of their development the growing tips do follow the sun. This is not true of the younger plants; and, obviously it could not be true of the stem summit when loaded with flower-heads, or even of a single flower-head on its stiff peduncle, but at the time when the leaves of the summit are gathering into a rosette, preparatory to the appearance of the bud, the tips seem to be especially sensitive and they do follow the sun—at least mine do; one cannot speak for his neighbor's sunflowers."

THE HARE AND THE TORTOISE

This is another of the celebrated old fables attributed to Æsop. *See page 29.* An excellent description of the tortoise is given in *Living Creatures of Water, Land, and Air,* by John Monteith (American Book Co.). See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and *Beasts: Thumb-nail Studies in Pets* by Wardlaw Kennedy (Macmillan). The hare is described in *Short Stories of Our Shy Neighbors* by Mrs. M. A. B. Kelly (American Book Co.). *See page 57.*

TALKING IN THEIR SLEEP

This poem deals with the various ways in which life is preserved in nature through the long winter months. The living germ within the apparently dead trees and grasses and flowers is supposed to talk and tell of the promise of life which it contains. The tree, because it has its large trunk plainly to be seen, thinks itself more alive than the brown and withered grass. The grass in turn

thinks because it has its root it is more alive than the flowers which have quite disappeared, but whose life is hidden in the seed underground. A companion poem is *The Song of Easter* by Celia Thaxter in the *Second Reader* of *The Alexandra Readers* (Macmillan).

EASTER IN GERMANY

This is one of the numerous lessons in *The Manitoba Readers* which deal with customs among children in other lands than ours. See *Children of Other Lands* by James Johonnot (American Book Co.).

William S. Walsh in *Curiosities of Popular Customs* (Lippincott) says: "In Germany the Easter hare is almost as important a figure in nursery lore as the Christmas St. Nicholas. Children are taught to believe if they are good and mind their parents and are truthful and kind to one another, a white hare will steal into the house on Easter Eve, when everybody is asleep, and secrete any number of beautifully colored eggs in odd corners for the good little children. It is almost dawn before the children fall asleep. When they awake it is broad daylight and Easter morning. How about the white hare? Has anybody seen it? The mother is certain she heard a noise. The father is not quite sure whether they have been good enough or not. When they are dressed he leads them all over the house in search of the eggs left by the white hare. They are nowhere to be found. Alas! they have been bad children. Just then, over in a dark corner, the father spies a gorgeous red egg. How the children shout as they carry the prize into the light! What a marvellous egg it is! Then more and more are found until there can be no possible doubt that the wonderful white hare thinks them very good children. The connection between Easter and the hare springs from the latter's connection with the moon. Easter, inasmuch as its date depends upon the moon, is in a sense a lunar holiday. From very ancient times the hare has been a symbol for the moon." Walsh goes on to say: "The Easter hare myth has reached America. Here, however, as in other countries where the hare is scarce or unknown, it has been transformed into its near relation, the rabbit. Perhaps this was originally due to the confectioners, who are rarely experts in natural history."

PAGE 140 – **Saint Nicholas.** The story of St. Nicholas is mainly legendary. He is said to have been born at Patara in Syria, and, on the day of his birth, to have risen in his bath and returned thanks to God that he saw the light. He became a priest, and subsequently Bishop of Myra. He is said to have died on December 26th, 326. Nicholas is the patron saint of Russia, and is the special protector of children and sailors. His festival is celebrated both in the Roman Catholic and Greek Churches on December 6th. There is a legend to the effect that St. Nicholas on one occasion secretly bestowed dowries upon three daughters of a poor citizen, who otherwise would not have been able to get married, and from this is said to have originated the giving of presents in secret upon the eve of St. Nicholas, a custom afterwards transferred to Christmas Eve. "Hence the association of Christmas with Santa Claus, an American corruption of the Dutch form *San Nicholas*, the custom being brought to America by the early Dutch colonists."

THE BLUEBIRD

The bluebird, one of the first birds to return in the spring, is here pictured as sitting on the branch of a tree and by his song giving notice to the early flowers that the warm days are here and that it is time for them to awaken from their winter's sleep.

John Burroughs in *Wake-Robin* (Houghton) says: "When Nature made the bluebird she wished to propitiate both the sky and the earth, so she gave him the color of the one on his back and the hue of the other on his breast, and ordained that his appearance in spring should denote that the strife and war between these two elements was at an end. He is the peace-harbinger; in him the celestial and the terrestrial strike hands and are fast friends. He means the furrow and he means the warmth; he means all the soft, wooing influences of the spring on the one hand and the retreating footsteps of winter on the other." The male bluebird, common in Ontario and the eastern United States, is azure-blue above; wings blue with some dark edgings; breast brick-red; lower parts white; bill and feet black; while the female is dull blue above, with the breast paler and more rusty. The bluebirds arrive usually in March and begin to take their departure in October. A good illustration of the bluebird is given in *True Bird Stories* by Olive Thorne Miller (Houghton). Professor T. N. Willing of the University of Saskatchewan points out that "the bluebird found in western Canada is not the same as the Ontario species, which is, however, recorded as appearing in parts of Manitoba. It is known as the mountain bluebird, the male of which is brighter blue above and pale blue below, shading to whitish on the belly, without the rusty throat and breast of the eastern bird. It is also slightly larger and there is a difference in the plumage of the females. Bluebirds in western Canada are seldom seen on the open prairie, but are found along the streams and in such localities have been known to make their nests in holes in the clay banks." See *Birdcraft* by Mabel Osgood Wright (Macmillan), *Our Common Birds and How to Know Them* by John B. Grant (Scribner), and *Our Birds and Their Nestlings* by Margaret Coulson Walker (American Book Co.). This last contains a full-page illustration.

PAGE 146 – **Little white snowdrop.** The earliest of the out-of-door flowers. Harriet L. Keeler says: "A few days such as frequently occur in midwinter, warm enough to thaw the surface of the ground sufficiently so that the green leaves can push through, are all that is necessary. The little flower, so white, delicate, and spiritual that it seems to be snow organized into flower form, comes at once to the surface. We have no other that responds so quickly to the summons of the sun." A description of the snowdrop with a full-page illustration is given in *Our Garden Flowers* by Harriet L. Keeler (Scribner). See also a very pretty colored illustration in *Gardens Shown to the Children* by Janet Harvey Kelman and Olive Allen (Jack).

Bright yellow crocus. See page 39.

Sweet little violets. There are in all over one hundred species of violets recorded, twenty of these being represented in Canada. See full descriptions and illustrations of the American species in *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner) and in Harriet L. Keeler's *Our Garden Flowers*. The best known and most loved of all the species of violets is the common blue of our fields and meadows. The bird's-foot violet is found in western Canada. See

Modern Nature Study by Sidney Silcox and O. J. Stevenson (Macmillan). Interesting legends of the violet, the crocus, and the snowdrop are found in *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott).

Daffodils. The daffodil is one of the loveliest of the spring flowers. C. E. Smith says: "The flowers grow singly on tall stalks. Each daffodil is enclosed in a light brown sheath, which stands erect. But when the growing flowers have burst this covering, they droop their heads. Each flower has a short yellow tube, divided about half way down into six points. These points do not fold back, they enclose a long yellow trumpet, which is beautifully scalloped around the mouth. Inside this trumpet are six stamens with large yellow heads, and the slender stalks of these stamens cling to the sides of the yellow trumpet. There is also a short pillar rising from the fat, green seed-vessel, which you can see outside the colored petals, below the yellow tube." See colored plate in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack) and in *Nature Knowledge Readers: Intermediate* by Vincent T. Murché (Macmillan). See also Harriet L. Keeler's *Our Garden Flowers.* The name daffodil is the English form of the Greek "asphodel," the peculiar plant of the dead. The meadows of the Elysian Fields, the home of the heroes after death, were covered with these flowers.

WAITING TO GROW

This poem, written by Frank French, deals with the wakening of the early spring flowers, some of them very small, and gives us the lesson of the watchful care of the Creator, to Whom nothing is so small as to be beneath His notice. The illustration at the bottom of page 147 in the text shows the snowdrop, the violet, the daisy, and the buttercup.

PAGE 147 – **Snowdrop.** See page 58.

Violet. See page 58.

Daisy. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "The common white daisy stars the June meadows with these gold-centred blossoms which delight the eye of the beauty-lover while they make sore the heart of the farmer, for the 'white-weed,' as he calls it, is hurtful to pasture land and difficult to eradicate." See *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan).

Buttercup. "A flower of the meadow and roadside, which blooms from June to October, is the buttercup. This is a relative of the marsh marigold, which often gets the same name. The petals of the buttercup are waxy yellow, and all the parts of the flower are separate from each other. They are all more or less poisonous and should not be tasted. The western representative is the dwarf buttercup, only eight inches high." See colored plate in Silcox and Stevenson's *Modern Nature Study.* See also *Flowers Shown to the Children* by Janet Harvey Kelman (Jack).

THE MEADOW-LARK

The meadow-lark is described as follows: Above grayish-brown barred with black; crown with medial stripe of buff; lateral tail feathers white; below yellow, sides darker and spotted with brown; black crescent on the breast. Length about 10 inches. Mabel Osgood Wright in *Birdcraft* (Macmillan) says: "This abundant bird is not a lark at all; it has superb plumage, and its song, though consisting of but a few syllables, is sweet and thrilling. Almost before a tinge of green has come upon the meadows, these birds are searching for worms and larvæ, which form a large part of their diet, and it is at this time that they show their yellow breasts, with the striking black crescent, to the best advantage. While they are feeding, they constantly give their calling song, varying the intonation and accent in a way which is very expressive—'Spring o' the *y-e-a-r*, *Spring* o' the year!' It has a breezy sound, as fresh and wild as if the wind were blowing through a flute. They sing from March until July, and then again after the moulting, though at this time they never equal their spring song." A colored illustration of the meadow-lark is given in *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson) and in *Bird-Life* by Frank M. Chapman (Appleton). See also *Our Bird Friends* by George F. Burba (Musson).

PAGE 148 – **Build their nest.** The nest is placed upon the ground, as a rule, in a tuft of grasses, which is arranged to form a dome over it. The eggs, four to six in number, are laid about May 15th, and in color are white, spotted with cinnamon or reddish brown.

THE BUILDING OF THE NEST

In this poem the writer is looking at the apple-tree and imagining the busy, happy time when the birds return and begin their nest-building. They will gather their material from far and near to make their wonderful houses. The eggs will hatch and then the little ones will fly away under the protecting care of the Creator. Because of the happiness they will bring to us their return is gladly welcomed.

PAGE 150 – **Robin.** The male robin is described as follows: Above olive-gray; head black; wings dark brown; tail black with white spot on two outer quills; entire breast brick-red; throat streaked with black and white; white eyelids; bill yellow, dusky at dip; feet dark; the female bird is paler throughout. Mabel Osgood Wright in *Birdcraft* (Macmillan) says: "The robin has two radical defects that detract from the pleasure of his society. He is extremely and unnecessarily noisy in his cries of alarm when anyone approaches his nest, not only in this way calling attention to its location, but setting the entire bird colony

in an uproar. His other fault is untidiness and general disorder in nest-building. If robins build about a porch or in an arbor, they invariably make a litter. In the choice of a nesting location they are often extremely stupid. The nest being a combination of clay and sticks, it is a rather bulky and weighty affair, yet the birds frequently build it in a spot so exposed that a summer shower will reduce it to a pulp; or on so slender a branch that the weight of the growing young causes it to tip over." See also *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan), *Wake-Robin* by John Burroughs (Houghton), and *Birds Through the Year* by Albert Field Gilmore (American Book Co.). An excellent colored picture of the robin is given in *Our Bird Friends* by George F. Burba (Musson). Professor T. N. Willing of the University of Saskatchewan says: "The robin most commonly seen in western Canada is similar to the eastern bird in appearance and habits, but there is also in the Swift Current and Cypress Hills districts the western robin, which has no white tips to the tail feathers and the male lacks black spots on the back."

THE BELL OF JUSTICE

The original of this story is told in No. CV of the *Gesta Romanorum*, a collection of mediæval tales. Henry Wadsworth Longfellow has versified the story in *The Bell of Atri*, which should, if possible, be read in class. Another version of the story is related in *The Book of Legends Told Over Again* by Horace E. Scudder (Houghton).

PAGE 152 – **Little old town.** Atri, an ancient town of Italy, in the Province of Abruzzi.

A king. Longfellow calls this king Giovanni, the English of which is "John."

SPRING HERALDED

This is another poem of the awakening of nature from its winter sleep, of the gladness of spring, of the return of the birds, and of the renewed life of the flowers and insects.

PAGE 159 – **The bluebird.** One of the earliest birds to return in the spring from its southern winter home. *See page 58.*

Dandelions. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "If Emerson's definition of a weed, as a plant whose virtues have not yet been discovered, be correct, we can hardly place the dandelion in that category, for its young sprouts have been valued as a pot-herb, its fresh leaves enjoyed as a salad, and its dried leaves used as a substitute for coffee in various countries and ages. It is said that the Apache Indians so greatly relish

it as food, that they scour the country for many days in order to appease their appetites, and that the quantity consumed exceeds belief. The feathery-tufted seeds which form the downy balls beloved as 'clocks' by country children, are delicately and beautifully adapted to dissemination by the wind, which ingenious arrangement partly accounts for the plant's wide range. The common name is a corruption of the French *dent de lion*. There is a difference of opinion as to which part of the plant is supposed to resemble a lion's tooth. Some fancy that the jagged leaves gave rise to the name, while others claim that it refers to the yellow flowers, which they liken to the golden teeth of the heraldic lion. In nearly every European country the plant bears a name of similar significance."

PAGE 160 – **Horse-chestnut tree.** See *Trees Every Child Should Know* by Julia E. Rogers (Doubleday).

PUSSY WILLOW

This poem, the author of which is unknown, gives a pretty picture of the general change in all nature in the spring. The beginning of the picture is really in the last stanza when the call of the south wind awakens the pussy willows (the furry blossoms of the willow), which appear before the leaves. In the first and second stanzas are given the other changes of spring, the melting snow, the running sap, the return of the birds, and the appearance of the little mayflower. Interesting chapters on the pussy willows are found in *Round the Year* by L. C. Miall (Macmillan) and in *Plants and Their Children* by Mrs. William Starr Dana (American Book Co.). A colored illustration of the catkins is given in *Gardens in Their Season* by C. Von Wyss (Macmillan). See also *Fanciful Flower Tales* by Madge A. Bigham (Little).

PAGE 160 – **Maple sap.** See page 312 of the *Fifth Reader*.

Elm. See *Trees Every Child Should Know* by Julia E. Rogers (Doubleday).

PAGE 161 – **Mayflower.** The mayflower is known also as the trailing arbutus and the ground laurel. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "The waxy blossoms and delicious breath of the trailing arbutus are among the earliest prophecies of perfume-laden summer. We look for these flowers in April—not beneath the snow, where tradition rashly locates them, but under the dead brown leaves of last year; and especially among the pines and in light sandy soil." See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and Mrs. Dana's *Plants and Their Children*. The mayflower is the emblem of Nova Scotia. See John McPherson's poem *The Mayflower* in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs).

Bluebirds. See page 58.

Yellow tassels. "The poplar begins to flower early in March. It is a catkin-bearing tree, and high on the upper branches there dance and dangle long slender woolly tails." A description and a colored illustration of these catkins is given in *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

LORD NELSON

An excellent brief sketch of the life of Nelson, very fully illustrated in color and in black and white, is found in *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson).

Horatio Nelson was born at Burnham-Thorpe, in Norfolk, September 29th, 1758. In 1771 he went to sea for the first time, and two years later took part in an expedition to the Arctic Seas. Subsequently he saw service both in the East Indies and in the West Indies, and by 1779 had attained the rank of post-captain. In 1780 he was in command of an expedition against Nicaragua, but, owing to the unhealthy climate, failed in his purpose. On the outbreak of the French war in 1793 he was given the command of the *Agamemnon* and sent to the Mediterranean. Three years later he was serving as commodore under Admiral Sir John Jervis, and played a conspicuous part in the battle off Cape St. Vincent in 1797. In the same year he was made rear-admiral and placed in charge of the squadron blockading Cadiz. About this time he lost his right arm in a night attack on Santa Cruz. In 1798, in command of a fleet, he attacked the French in Aboukir Bay, and won the famous battle of the Nile. For this service he was raised to the peerage as Lord Nelson. In 1801 he was sent to the Baltic as second in command to Sir Hyde Parker and successfully conducted the bombardment of Copenhagen, winning a complete victory over the Danes. As a recognition of his bravery he was created Viscount Nelson. In 1803 he was appointed to the command of the Mediterranean fleet and for fifteen months was engaged in blockading Toulon. During this time, so anxious was he to prevent the escape of the French fleet, he left his ship only on three occasions. When the alliance between France and Spain was concluded in 1804, Nelson went to sea in search of their combined fleets, pursuing them as far as the West Indies. They eluded him, however, and he returned to Portsmouth. Again he put to sea and on October 21st, 1805, he met the two fleets off Trafalgar. He won a brilliant victory, but lost his life during the engagement. See *The Story of Nelson* by Edmund Francis Sellar in *The Children's Heroes* series (Jack), *The Story of Nelson* by Harold F. B. Wheeler (Harrap), *Lord Nelson* by J. K. Laughton in *English Men of Action* series (Macmillan), and *Life of Nelson* by Robert Southey (American Book Co.).

PAGE 165 – **One of these.** Nelson was raised to the peerage after the battle of the Nile. See *Peeps at the Royal Navy* by the Rev. James Baikie (Macmillan).
The signal. A colored plate showing the arrangement of the flags to form the signal is found in *History of the Union Jack: How It Grew and What It Is* by Barlow Cumberland (Briggs) and in *The House of Hanover* by Tom Bevan in *The Tower History Readers* (Pitman).
PAGE 166 – **Famous victory.** On October 21st, 1805, Nelson, in command of the British fleet, caught sight of the combined fleet of France and Spain under Villeneuve. Nelson had 27 men-of-war and 4 frigates, while Villeneuve had 33 men-of-war and 7 frigates. Nelson adopted the plan of attacking in two lines, he, himself, leading the one line and Admiral Collingwood the other. The battle was stubborn, but victory at last inclined to the British. Twenty of the enemy's ships surrendered, while seven escaped, only to be captured later. Most of the prizes, however, were destroyed in a great storm which came on immediately after the

battle. The British loss was 1,587 men, including Lord Nelson, while the Spanish admiral was killed and Villeneuve captured. "Trafalgar was the most amazing victory won by land or sea through the whole Revolutionary war. It permanently changed the course of history; and it goes far to justify Nelson's magnificently audacious boast: 'The fleets of England are equal to meet the world in arms.'" A brilliant account of Trafalgar is found in *Deeds that Won the Empire* by W. H. Fitchett (Smith, Elder). See also *British Battles by Land and Sea* by James Grant (Cassell) and *Historical Tales: English* by Charles Morris (Lippincott). Francis Turner Palgrave's *Trafalgar* in Part III of *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan) and Sir Henry Newbolt's *The Quarter Gunner's Yarn* in *Collected Poems* (Nelson) give spirited descriptions of the battle in verse. Three excellent colored pictures connected with Trafalgar are found in *Pictures of British History* by E. L. Hoskyn (Macmillan): "Nelson Leaving Portsmouth," The *Victory* Leading into Battle at Trafalgar," and "Nelson's Column in Trafalgar Square."

THE VILLAGE BLACKSMITH

This poem, called by Longfellow a new "Psalm of Life", was written October 5th, 1839, and published in *The Knickerbocker Magazine* for November, 1840. "The suggestion of the poem came from the smithy which the poet passed daily and which stood beneath a horse-chestnut tree not far from his house in Cambridge. The tree, against the protests of Mr. Longfellow and others, was removed in 1876, on the ground that it imperilled drivers of heavy loads who passed under it." On the poet's seventy-second birthday, February 27th, 1879, he was presented by some seven hundred of the children of Cambridge with an arm-chair made from the wood of this tree. To thank the children for their gift he wrote his graceful little poem *From my Arm-Chair:*

"Only your love and your remembrance could
Give life to this dead wood,
And make these branches, leafless now so long,
Blossom again in song."

The complete poem contains eight stanzas, only the first four of which are quoted in the text. The remaining four stanzas are as follows:

"He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach;
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

"It sounds to him like her mother's voice
Singing in Paradise!

He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

"Toiling,—rejoicing,—sorrowing,
Onwards, through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

"Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus, at the flaming forge of life,
Our fortunes must be wrought;
Thus, on its sounding anvil, shaped
Each burning deed and thought!"

WE THANK THEE

This poem is a hymn of thanksgiving to God for the blessings that are showered upon us from day to day.

PIPPA

This selection tells the story of Robert Browning's *Pippa Passes: A Drama*, published in 1841. The story of the drama is sufficiently indicated in the text. The story is told, however, in more detail in *Pippa Passes* by Mrs. E. O. Perriam in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan). Edward Berdoe sums up the thought as follows: "The drama shows us how near God is to us in conscience. 'God stands apart,' as the poet says, 'to give man room to work'; but in every great crisis of our life, if we listen we may hear Him warning, threatening, guiding, revealing. The drama shows us, too, our mutual interdependence. We look for great things to work for us; it is ever the unseen, unfelt influences which are the most potent. We are taught, also, that there is nothing we do or say but may be big with good or evil consequences to many of our fellows of whom we know nothing. People whom we have never seen, of whose very existence we are ignorant, are affected eternally by our lightest words and our most thoughtless actions." See *Stories from the Masters* by Maud Menefee (Rand).

PAGE 169 – **Asola.** A small town in Italy, near Mantua.
PAGE 172 – **All service, etc.** The complete song is as follows:

"All service ranks the same with God;
If now as formerly He trod
Paradise, His presence fills
Our earth, each only as God wills
Can work—God's puppets, best and worst,
Are we; there is no last or first.
Say not 'a small event!' Why 'small'?
Costs it more pain that this, ye call
A 'great event,' should come to pass
Than that? Untwine me from the mass
Of deeds which make up life, one deed
Power shall fall short in or exceed!"

PIPPA'S SONG

This poem is one of the songs in *Pippa Passes*, referred to in the previous selection. It is a beautiful little poem expressing utter confidence in God. Everything is beautiful in nature, God is above, therefore "All's right with the world." The song is really the central thought of the drama.

PAGE 174 – **The lark.** The English skylark. *See page 37.*
The snail. The garden snail. See *Living Creatures of Water, Land, and Air* by *John Monteith* (American Book Co.).
Thorn. The hawthorn. *See page 44.*

NORSE LULLABY

This lullaby, published in 1892 in *With Trumpet and Drum*, is a song of the cold lands of the north. While the storm is raging outside and the vine clings for protection close to the root of the mountain pine, the little child is cared for in the warmth and protection of the home.

ROBINSON CRUSOE

This selection is the story of Robinson Crusoe, the hero of *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*, published in 1719. The germ of the book is found in the adventures of Alexander Selkirk, a sailing master, who, having quarrelled with his captain, was put ashore on the island of Juan Fernandez, off the western coast of South America. There he remained for over four years, when he was rescued by an English ship, and landed in England in 1708. Some of the experiences of Selkirk are used in the narrative, but on the whole the book is a product of the vivid imagination of the

author, "a scheme of a real life of eight and twenty years, spent in the most wandering, desolate, and afflicting circumstances that ever a man went through." The story of Alexander Selkirk is told in *Stories of Heroic Deeds* by James Johonnot (American Book Co.). A good school edition of *Robinson Crusoe*, edited by Clifton Johnson, is published in *Pocket Classics* (Macmillan). An abridged edition, edited by Alfonso Gardiner, may be had in *Bright Story Readers* (Macmillan).

Crusoe's island is generally identified with Tobago, a small island about eighteen miles north-east of Trinidad. It is thirty-two miles long and from six to nine miles broad. At present it has a population of about twenty thousand, mainly Africans.

The story of *Robinson Crusoe* is brief. Robinson Crusoe was a young Englishman who ran away to sea. He was shipwrecked on his first voyage, was made a slave in Guinea, escaped to become a planter in Brazil. After four years he undertook to begin an enterprise to procure slaves for the plantations. The vessel was wrecked, and he alone escaped, and found himself on the shore of an uninhabited island. When the storm had cleared away he made several rafts of a raft to land from the wreck everything of use, including clothing, tools, arms and ammunition, a carpenter's chest, and even a great part of the wreck itself and also a dog and two cats, his only living companions. He then set to work to build around the mouth of a cave a fortress to protect himself from any wild animals or savages who might visit the island. He kept account of time with great care, putting up a cross with the date of his landing carved upon it, and carefully checking off each day, that he might not lose track of time. He found the interior of the island to be fertile, with sugar-cane and grapes growing in abundance. He built a summer residence here, and also transplanted the cane and grapes near his first dwelling, and planted at both places grain and seeds brought from the wreck. He caught and tamed goats and reared a flock to supply him with milk and meat. He found ways of grinding his grain, of weaving baskets to hold his supplies, and of moulding and firing earthenware vessels. As his clothing wore out he replaced it with garments made from the skins of the goats. He also caught and tamed a parrot and taught it to call his name.

One day, after having lived eighteen years on the island, he came upon a footprint in the sand, and later discovered a party of cannibals, from whom he rescued a victim, who afterwards became his faithful servant, and whom he named Friday, after the day on which he rescued him. Friday learned to speak English, to manage a sail and rudder, and to help in every way.

In the twenty-seventh year a party of twenty-one savages with three victims came to the island. The whole party except three were killed by Crusoe and Friday, and two of the victims, one a Spaniard and the other Friday's father, were rescued. When they had recovered from their ill-treatment by the savages, the two set out in Crusoe's boat to find the fourteen companions of the Spaniard who had been shipwrecked along with him. Eight days after their departure another party came to the island. These proved to be mutineers who had taken their captain prisoner, and who intended leaving him on the island and making off in the ship. Crusoe aided the captain to recover his ship, and all the mutineers submitted except two or three. To these Crusoe explained his method of living, and, having written a letter to be given to the Spaniard on his return, he went away on the vessel with the captain and the remainder of the crew, taking with him his few possessions and some money saved from the wreck. With this money and the greatly increased value of his Brazilian estate, he

entered civilization once more, a very wealthy man. See *Children's Stories in English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner).

WYNKEN, BLYNKEN, AND NOD

This poem was published in 1892 in *With Trumpet and Drum* under the title *Dutch Lullaby*. It is a fairy tale in verse. The writer fancies two little eyes and a little head going off to sleep in their trundle-bed as three little men sailing away in a wooden shoe and meeting with many adventures on their journey. *See page 43.*

THE STORY OF ALADDIN

This selection is taken from a collection of stories known as *The Arabian Nights Entertainments*, or sometimes as *The Thousand and One Nights*. Only a part of the story of Aladdin is told in the text; the complete story should, if possible, be read in class. See *The Arabian Nights Entertainments* edited by Clifton Johnson in *Pocket Classics* (Macmillan) and *Stories from The Arabian Nights* edited by M. Clark (American Book Co.).

The series of oriental tales entitled *The Arabian Nights Entertainments* was first translated from the Arabic by a French scholar, Antoine Galland, who between the years 1704 and 1717 published his translation in twelve volumes. Clifton Johnson says: "The charm of these stories was recognized by all who read them, and Galland's translation was soon retranslated into all the languages of Europe. From their very first appearance in English, they have been accorded a foremost place in the ranks of imaginative literature. They transport the reader into a wonderland of marvellous palaces, beautiful women, powerful magicians and exquisite repasts, and the descriptions captivate the senses with their Eastern richness and splendor. We have now been reading them nearly two hundred years, but the passing of time does not in the least dim their lustre or dull the pleasure that is to be found in them. Indeed, these tales form one of the few books destined always to be young—one of the elemental books to which every succeeding generation returns with fresh enjoyment." The collection derives its title from the fact that the stories were supposed to have been related each night for the entertainment of one of the sultans.

LULLABY OF AN INFANT CHIEF

This is one of Sir Walter Scott's miscellaneous songs published in 1815. It carries us back to the days of chivalry. The singer is evidently the nurse

crooning a song to the heir and in it telling him of the estate to which he is born. His father is a knight and his mother a worthy companion of such a man. As far as the eye can see stretch the lands to which he is heir. At the sound of the bugle many would rouse themselves to defend their young chieftain. Now he must rest while he may, because when he has grown to manhood his sleep will often be broken by the sound of the trumpet and drum calling him to take part in the strife.

THE HONEY-BEE'S SONG

This poem deals with the bee, which is constantly busy through the long summer days storing up honey to fill the hive. It teaches the lesson that all should be busy and thrifty, and bear their part in doing whatever is to be done. The best book on bees and their habits is *Ants, Bees, and Wasps* by Lord Avebury, or, as he is better known, Sir John Lubbock (Murray). *See page 39.*

THE LITTLE CHIMNEY SWEEP

This selection is adapted from a portion of Chapter I of *The Water Babies: A Fairy Tale for a Land Baby* published in 1863. A synopsis of the story, together with a note on the effect it had in abolishing chimney sweeping by boys, is found on page 108. See also the chapter entitled "A Little Chimney Sweep" in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.).

PAGE 199 – **The pictures.** Any pictures of "Christ Blessing Little Children" and "Christ on the Cross" will illustrate this paragraph.
PAGE 203 – **Grimes.** Tom's master. *See page 108.*
Sir John. Sir John Harthover, the owner of the house.
Irishwoman. See page 108.
PAGE 204 – **Magpies and jays.** Both the magpie and the jay are very noisy birds. See *Birds Shown to the Children* by M. K. C. Scott (Jack).

WHEN THE LITTLE BOY RAN AWAY

This little poem contains a lesson on the consequences that follow disobedience. The right things as represented by the birds and the violets bid the little boy stay at home, but the wind in a soft and attractive whisper bids him follow it. All was so pleasant at first that the little boy laughed in glee. But after a while the clouds began to gather, the limbs of the trees to twist, and the

thunder to growl, and, although the wind still cried to him to follow, the little boy began to be afraid. At last the moon came to his rescue, and led him back to his home, when he resolved never again to yield to the temptation to be disobedient.

PAGE 206 – **Trundle bed.** A low bed that is moved on trundles, or little wheels, so that when not occupied, it can be pushed under a higher bed.

PANDORA'S BOX

The story of Pandora as given in the text is based on Nathaniel Hawthorne's version of the legend in "The Paradise of Children" in his *A Wonder-Book*. Hawthorne in this story has departed very widely from the classical myth, "the form that has been hallowed by an antiquity of two or three thousand years." He defends himself, however, on the ground that no epoch can claim a copyright on these immortal fables of the ancient Greeks and that each age is privileged to deal with them as it pleases. It is rather unfortunate that Hawthorne has so dealt with this and many other old Greek stories contained in his *A Wonder-Book* and *Tanglewood Tales*, as it means the unlearning by children in after years of much that they have gathered in childhood. Perhaps, in the present case, it is better to let the story stand as it is in the text, rather than to try and give the classical story as it has come down to us from the great writers of antiquity. *See page 38.*

According to the Greek story, man was created in form similar to the gods by Prometheus (Forethought) and Epimetheus (Afterthought). Although they had richly endowed him, yet Prometheus felt that one thing was lacking—something that would bring man nearer to the perfection of the immortal gods. In his estimation fire was the one thing necessary, and as he knew that the gods would not willingly part with this, he determined to steal it from Olympus. He carried out his plan and presented the precious gift to man. Zeus (Jupiter) was so incensed at the action of Prometheus that he punished him cruelly, but, not content with this, he proceeded to take vengeance on man himself for his acceptance of the gift. Accordingly he called a special council of the gods, and it was determined to create woman. "As soon as she had been artfully fashioned, each one of the gods endowed her with some special charm to make her more attractive. Their united efforts were crowned with the utmost success. Nothing was lacking except a name for the peerless creature, and the gods, after due consideration, decreed that she should be called Pandora (all the gifts). Then they bade Mercury take her to Prometheus as a gift from Heaven, but he, knowing only too well that nothing good would come to him from the gods, refused to accept her, and cautioned his brother Epimetheus to follow his example. Unfortunately, Epimetheus was of a confiding disposition, and when he beheld the maiden he exclaimed: 'Surely so beautiful and gentle a being can bring no evil!' and accepted her most joyfully."

The first days of the union of Epimetheus and Pandora passed joyously and happily. But one day an old man came to the green where they were dancing, weary and travel-stained and staggering under the weight of a large

box which he was carrying on his shoulders. The old man was really Mercury in disguise and the box contained another gift from the gods. He refused to listen to their offers of hospitality, but asked permission to leave the box in their care until his return. No sooner had he departed than Pandora was overwhelmed with an ungovernable curiosity to see what the heavy box contained. In spite of the entreaties of Epimetheus, she untied the cords and lifted the cover. Immediately there flew out from the box "all the diseases, sorrows, vices, and crimes that afflict poor humanity, and fastened themselves upon the astonished couple." In her fright Pandora dropped the cover of the box, and in a few minutes was even more astonished to hear a small voice pleading to be let out. She again lifted the lid and out flew Hope. Thus, according to the ancients, evil entered into the world bringing untold misery, but Hope followed closely in its footsteps, to aid struggling humanity, and point to a happier future. The best account of Pandora is found in *Myths of Greece and Rome* by H. A. Guerber (American Book Co.). See also *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Favorite Greek Myths* by Lilian S. Hyde (Heath), *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn), and *Classic Myths* by Mary Catherine Judd (Rand).

PAGE 208 – **Pandora.** The word means "all the gifts."

Epimetheus. The son of Japetus and Clymene, one of the Oceanides. He was the brother of Prometheus and assisted him in making the first man. As a punishment the gods turned him into a monkey and imprisoned him. Pyrrha, the daughter of Epimetheus and Pandora, married Deucalion. She and her husband alone of human beings are said to have survived the Flood.

THE FAIRIES

This poem, written in Donegal, in Ireland, in 1849, sets forth in pleasant verse the firm belief of the Irish peasantry in the existence of fairies as real personages. Two stanzas, which occur between the second and third stanzas in the text, are omitted from the poem as it is printed in the *Third Reader*. These are as follows:

"High on the hill-top
The old King sits;
He is now so old and gray,
He's nigh lost his wits.
With a bridge of white mist
Columbkill he crosses,
On his stately journeys
From Slieveleague to Rosses;
Or going up with music
On cold starry nights,
To sup with the Queen
Of the gay Northern Lights.

"They stole little Bridget
For seven years long;
When she came down again
Her friends were all gone.

They took her lightly back,
Between the night and morrow,
They thought that she was fast asleep,
But she was dead with sorrow.
They have kept her ever since
Deep within the lake,
On a bed of flag-leaves,
Watching till she wake."

PAGE 216 – **Thorn trees.** The hawthorn. *See page 44.*

THE BIRD'S NEST

This very interesting and instructive bird-lesson shows what may be done in the way of providing attractive reading-matter for the schoolroom. Two good books in this connection are *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan) and *Our Birds and Their Nestlings* by Margaret Coulson Walker (American Book Co.).

PAGE 218 – **A wild canary.** The American goldfinch, or wild canary, is described as follows: *Male:* Body, all but wings, tail, and frontlet, a clear gamboge-yellow; frontlet, black; wings, black varied with white; tail, blackish with spots of white on interior of quills; bill and feet flesh colored; in September the black frontlet of the male disappears, his colors pale, and he resembles the female and young. *Female:* Above brownish olive, below yellowish. The nest is a compact and gracefully formed cup, made of vegetable fibre, lined with grass and plant-down, and often with hair. The eggs are white with a tint of green or greenish blue, occasionally marked with faint spots of brown. See *Birdcraft* by Mabel Osgood Wright (Macmillan), *Birds through the Year* by Albert Field Gilmore (American Book Co.), and *A Popular Handbook of the Birds of Canada and the United States by* Thomas Nuttall (Musson). See also colored illustration in *A Book of Birds* by W. P. Pycraft (Briggs) and in *Bird Guide: Land Birds East of the Rockies* by Chester A. Reed (Musson).

PAGE 219 – **The cowbird.** The cowbird is described as follows: *Male:* Head, throat, and shoulders glistening dark brown; all other parts iridescent black; bill dark brown; feet rusty black. *Female:* Dull brownish gray. The eggs are almost an inch long, white, speckled with brown and various shades of gray. Mabel Osgood Wright says: "The cowbird is the pariah of bird-dom, the exception that proves the rule of good housekeeping. It is the bird that you see so frequently in pastures walking after the grazing cattle and feeding upon the insects dislodged from the grass by their cropping. Other birds build a home and seek a mate, often remaining with the same one a lifetime. The cowbirds live in roving flocks, build no nests, and provide in no way for their offspring. When the laying impulse seizes them they slyly deposit the egg in the nest of some smaller bird. This shows forethought, however, for there is less likelihood of the egg's being thrust out, and it also obtains a greater share of warmth than

the other eggs in the nest and hatches more rapidly. Many birds do not allow themselves to be so imposed upon, and either eject the strange egg, build a new nest over it, or abandon their nests entirely; others, seemingly less intelligent, will rear the ungainly stranger, even though from its greater size and appetite it crowds and starves the legitimate tenants of the nest. I have many and many a time seen a young cowbird, after leaving the nest, being fed by a bird so much smaller than itself that the poor foster parent had to stand on tiptoe." See Mabel Osgood Wright's *Birdcraft* and Nuttall's *A Popular Handbook of the Birds of Canada and the United States.* See also colored illustration in *Bird-Life* by Frank M. Chapman (Appleton).

Blackbird. See *Our Bird Friends* by George F. Burba (Musson).

LITTLE THINGS

Only a portion of the original poem, which consists of four twelve-line stanzas, is here quoted. The selection in the text is the second stanza divided into three quatrains. The complete poem, under the title *Little at First, but Great at Last*, is found in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan). A recent writer says: "Charles Mackay sings an old, old song in these verses. An old song that is ever new, for the lesson of mercy and kindly consideration of our fellows needs ever to be read to us, lest in too much thought of ourselves we forget how we may help others by some kind action which is free from all self-interest."

SEVEN TIMES ONE

This selection is one of the *Songs of Seven* published in 1863 in a volume entitled *Poems*. The complete poem is divided into seven sections, descriptive of seven periods in the life of a woman: "Seven Times One—*Exultation*"; "Seven Times Two—*Romance*"; "Seven Times Three—*Love*"; "Seven Times Four—*Motherhood*"; "Seven Times Five—*Widowhood*"; "Seven Times Six—*Giving in Marriage*"; "Seven Times Seven—*Longing for Home.*" These poems are "noteworthy for the musical lilt which makes them cling to the memory, and for a warmth of sentiment which touches the popular heart." The poem in the text is entitled *Exultation*. Here a young child is represented as rejoicing at having reached her seventh birthday, and as calling on all nature to take part in her joy.

PAGE 223 – **With gold.** With yellow pollen from the flowers.

Marsh marybuds. The flowers of the marsh marigold, one of the handsomest of the wild flowers. "The five bright yellow petals of the flowers are glossy, and have little veins running up from the bottom." A colored illustration of the flower is found in *Flowers Shown to the Children* by Janet Harvey Kelman

(Jack). See also *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

Columbine. The wild columbine has large, bright red flowers, yellow within and nodding. A beautiful colored illustration of the flower is given in Mrs. William Starr Dana's *How to Know the Wild Flowers*. Harriet L. Keeler in *Our Garden Flowers* (Scribner) says: "A wild flower of English fields, the columbine was early transplanted into English gardens and has held its place securely there for at least five hundred years. Its seeds were among the treasures borne over sea to the new world, and it early bloomed in Pilgrim gardens." The flowers of the garden varieties are blue, pink, or white. See also Harriet L. Keeler's *Our Garden Flowers* and *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). The name is derived from the Latin *colomba*, a dove.

Turtle-doves. The turtle-dove itself is to be met with in Great Britain only during the summer months. In Canada it is also a migrant. See colored illustration in *A Book of Birds* by W. P. Pycraft (Briggs).

Cuckoopint. The wake-robin, one of the most curious of the wild flowers. It is fully described in Janet Harvey Kelman's *Flowers Shown to the Children* as follows: "The large glossy leaves are arrow-shaped, and they are covered all over with dark purple blotches. From amongst them rises a pale green twisted sheath which is completely closed when in bud. Like the leaves, it is spotted all over with purple blotches, and the edges are stained a pale yellow-brown. Inside this sheath rises a tall narrow purple cone, on a stout green stalk. Fastened round this green stalk are three curious collars. First comes a collar of tiny flask-shaped glands, of which nobody knows the use. Then comes a purple collar made up of stamen heads without any stalks. And a little way below these there is a deep band of round green seed-vessels like small beads. These are hidden in the lower part of the green sheath; but in autumn they grow much bigger, and soon burst open the covering sheath. Then they turn into beautiful scarlet berries." See colored illustration in the same book. See also *The Romance of Wild Flowers* by Edward Step (Warne).

Linnet. J. H. Henderson says: "The colors of the linnet vary much, and while the male generally wears bright crimson on breast and forehead, some birds are without it, and some have yellow instead. The back is reddish-brown, and the wings and slightly forked tail are very dark, with white markings. They all lose the bright colors in winter. The hen bird never has the red breast." The linnet has a very sweet song. See colored illustration in *Birds Shown to the Children* by M. K. C. Scott (Jack).

JOSEPH AND HIS BRETHREN

This selection is made up of selected portions taken from *Genesis*. The connecting links should be given either from the *Bible* itself, or from books like *One Hundred Bible Stories for Children* by Robert Bird (Scribner).

IN THE NURSERY

This poem is the story of two children, a boy and a girl, talking together in their nursery. Their childish imagination carries them away to places that are unknown, and the pictures that their immature minds draw are very like the things that are known to them.

GOD SAVE THE KING

It seems to be the general opinion that we owe both the words and the music of our National Anthem to Henry Carey, who died in 1743. The poem was written somewhere between 1736 and 1740, and was first sung on a public occasion during the Jacobite uprising of 1745.

There are three stanzas in *God Save the King* as originally written, but the second stanza is so inferior both in sentiment and melody that it is generally omitted. During the reign of Queen Victoria the words "our gracious Queen" were substituted for "Our Lord the King" in the first line, but on the accession of Edward VII the original words again came into use. Many attempts have been made to add a final stanza to the Anthem, but none of these have proved very successful. Perhaps the best is that of Henry Wadsworth Longfellow:

"Lord, let war's tempests cease,
Fold the whole world in peace
Under Thy Wings.
Make all the nations one,
All hearts beneath the sun,
Till Thou shalt reign alone,
Great King of Kings."

The music of *God Save the King* has been adopted for their national song by many other nations, particularly by the United States, and until 1833 by Russia.

William T. Stead, writing of the National Anthem in *Hymns That Have Helped*, says: "For more than a hundred years whenever the English people have been really stirred by imminence of national danger, or by exultation over national triumphs, the most satisfying expression for their inmost aspirations has been found in the simple but vigorous verse. This is the war song of the modern Englishman. For him it has superseded all others, ancient or modern. Whenever any number of Englishmen find themselves facing death, or whenever they have experienced any great deliverance, whenever they thrill with exultant pride, or nerve themselves to offer an unyielding front to adverse fate, they have used *God Save the King*, as the natural national musical vehicle for expressing what would otherwise find no utterance. It is the melody that is always heard when our island story touches sublime heights or sounds the profoundest depths. It is one of the living links which bind into one the past, the present, and the future of the English race."

Interesting information with regard to the poem and its music may be found in *Stories of Famous Songs* by S. J. Adair Fitz-Gerald (Nimmo), in *Stories of Great National Songs* by Nicholas Smith (Young Churchman Co.), and in *A Dictionary of Hymnology* by John Julian (Murray).

The three stanzas of the National Anthem, as written originally by Henry Carey, are as follows:

"God save our Lord the king!
Long live our noble king!
God save the king!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the king!

"O Lord, our God, arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On him our hearts we fix,
God save us all!

"Thy choicest gifts in store,
On him be pleased to pour,
Long may he reign;
May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the king!"

FOURTH READER

CANADA! MAPLE LAND!

This is decidedly one of our best patriotic poems. While dwelling on the material greatness of the country, the writer at the same time recognizes that we must go forward not alone in our own strength, but in that of God, to whom we owe everything of good and great that we have. The verse is serious and dignified, and entirely suited to the elevated plane on which the poem is written. Rudyard Kipling's *Recessional* has a somewhat similar thought. See *The Fourth Golden Rule Book* in *The Golden Rule Books* (Macmillan).

At the time that the *Fourth Reader* was published the authorship of this poem was unknown. An inquiry begun in the Toronto *News* early in 1912 brought forth quite a number of interesting letters. The correspondence was finally brought to a close by a letter from the Rev. G. M. Cox of London, Ontario, published in the *News* of August 28th, 1912. The letter is as follows: "Regarding the authorship of the lines beginning *Canada! Maple Land!*, I beg to say that the poem was the work of my late brother, Alfred Beverly Cox, a barrister well known in this city, who died May 1st, 1904. The poem was first published in *The Week* (Toronto) in 1888—I think in December. I never myself saw the number of *The Week* containing the poem, but very soon after publication my brother wrote to me telling me that it had been published, and copying the words for me. So far as I know the poem was published anonymously (possibly some initials were attached). My brother, so far as I know, never alluded afterwards to the poem, or claimed that he was the composer of it, nor have I done so on his behalf. But as I now see that there is a possibility of credit being inadvertently given to the wrong person, and as the persons who wish to know the authorship are people of standing and are evidently acting from the very best of motives, I think it only right that I should make the above statement, even though my late brother was content that his authorship should remain concealed. My brother's letter to me of December 7th, 1888, is in my possession. Any further particulars which it may be in my power to give concerning this matter I shall be glad to supply to you."

PAGE 7 – **Hearts that are large.** A kindly, generous spirit.
Thy fear. "The fear of the Lord is the beginning of knowledge."—*Proverbs I. 7.*

Humility. Not puffed up with pride at the greatness of our heritage.
Base. Cowardly.
Unstained. There are times in which even the blessings of peace are purchased at too great a price. When it is a case of condoning an absolute wrong then peace is not to be desired.
Thy name. "The Lord is my strength and my shield; my heart trusted in Him and I am helped."—*Psalms XXVIII. 7.*
Shame. Disgrace brought upon us by our own actions.
Value our birthright. See *Genesis XXV. 29–34.*

THE DAISY AND THE LARK

This selection is one of Hans Christian Andersen's *Fairy Tales*, the publication of which was begun in 1835 and continued at intervals for thirty-seven years. They have been translated into English by various writers and published in numerous editions. A good selection is found in *Danish Fairy Legends and Tales* by Hans Christian Andersen, edited by Sarah C. Brooks, in *Pocket Classics* (Macmillan). The story in the text is somewhat abridged from the original translation, but nothing essential is omitted.

Horace E. Scudder says: "It may be said without exaggeration that Andersen truly represents creative childhood in literature. The power of animating dumb and inanimate objects is a common property of childhood, which not only invests the simulation of life with life, making dolls real people, but turns the most unlikely objects into the puppets of imagination; a stick becomes a horse if one only rides it, and spools are made lively *dramatis personæ*. What every child is likely to do in this way, Andersen does with delightful art, and a darning-needle, a top, a ball, the flower of the field, all have an active and consistent life that springs from a thoroughly artistic sense in the mind of their creator. It is this nice sympathy held by Andersen with the peculiar phase of childhood which makes his writings so eminently fitted for the reading of children; in entering his world they do not pass out of their own but enlarge it, for by the means of his art they are introduced to the larger art of imaginative literature." Andersen's stories always have a moral purpose, but for the most part the story is able to point its own moral without giving direct expression to it.

PAGE 8 – **The daisy.** The flower referred to is, of course, the European daisy. C. E. Smith says: "If you gather a daisy and then gently pick it to pieces, you find that it is made up of a great many tiny little flowers crowded together on a pear-shaped centre. These tiny flowers are of two kinds; those in the centre are yellow and are shaped like little tubes, each of which is edged with five points. But in the outer row of flowers, one of the five points has grown into a long white strap, which is tinged with pink and red at the tip. These pretty white straps are arranged in a double frill around the yellow centre. At the end of the flower-stalk there is a thick ring of small green pointed leaves, and these, as well as the stalks, are slightly hairy." A beautiful colored illustration of the daisy is given in *Flowers Shown to the Children* by Janet Harvey Kelman

(Jack). Daisy means "day's eye," an allusion to the form of the flower. Wordsworth's two poems *To the Daisy* and Burns's *To a Mountain-Daisy*, may be read in this connection.

The lark. See page 37.

PAGE 9 – **The peonies.** The peony is one of the most magnificent of the garden flowers. The blossoms range in color from deep-red to pure-white, both single and double. In Japan there are over five hundred varieties of the flower. For full description with illustrations see *Our Garden Flowers* by Harriet L. Keeler (Scribner). "The peony is cited by Pliny as the earliest known of medicinal plants. In his very remarkable *Natural History* we learn that the woodpecker is especially fond of it, and that if he sees you picking the flower, he will fly at you and pick your eyes out. The name of the plant perpetuates that of Apollo in his character of physician, for as Paeon he healed the wounds the gods received in the Trojan war. To this day, it is a practice among the peasantry of Sussex to put strings of beads carved from peony roots about the necks of their children, not merely that they may cut their teeth upon them, but that the beads may avert illness of all sorts, as well as the machinations of evil spirits." See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott).

Tulips. One of the most beautiful of the spring flowers. A careful historical description of the tulip with illustrations is found in Harriet L. Keeler's *Our Garden Flowers*. "Holland was the producing centre for tulips as early as 1600, and the astonishing craze known as 'Tulip Mania' began in 1634 and lasted for four years. This was a speculative craze, extraordinary only in the object selected for speculation; but when 13,000 florins were paid for a single tulip bulb the government felt that it was high time to interfere, as indeed it was." See Charles M. Skinner's *Myths and Legends of Flowers, Trees, Fruits, and Plants*.

THE BROOK SONG

This poem was published in 1901. In it the poet imitates the happy spirit of children at play, running along hand in hand and laughing at any little mishap or fancies by the way. Then in the fourth stanza he changes to the effect upon a boy's spirits of the "gurgle and refrain" of the little stream flowing happily along. In closing he prays to the brook to exercise a restful influence on the boy grown to manhood and to bring back to him the dreams of his youth. The poem may be compared with Tennyson's *The Brook* on page 179 of the *Fifth Reader*.

PAGE 12 – **A bumble bee.** A full description of the bumble bee is given in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). See also *Nature Study and Life* by Clifton F. Hodge (Ginn) and *Half Hours with the Lower Animals* by Charles Frederick Holder (American Book Co.).

PAGE 13 – **Dragon-fly.** A full description, with illustration, of the dragon-fly,

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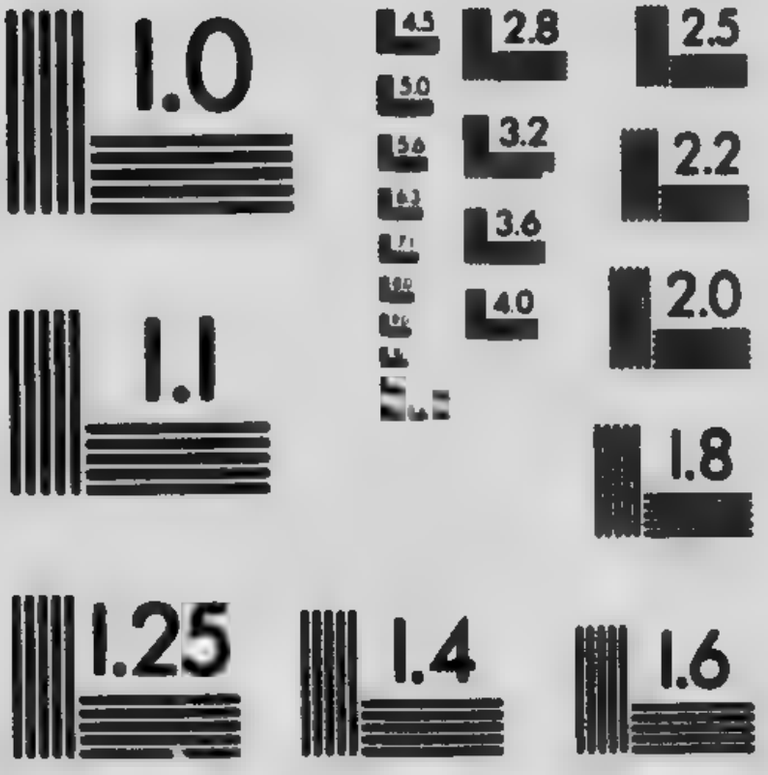

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or Devil's darning-needle, is given in Silcox and Stevenson's *Modern Nature Study*. *See page 109.* See also Charles Frederick Holder's *Half Hours with the Lower Animals.*

THE STORY OF HANS ANDERSEN

The story of the famous Dane, as related in the text, is hardly adequate, but is interesting in itself. Andersen was a most peculiar personality, and in many ways not at all attractive. He has left his best remembrance in his stories for children, although to the last he affected to despise even these, considering them as unworthy of a novelist and descriptive writer.

Hans Christian Andersen was born at Odense, in Fünen, on April 2nd, 1805. "His father was a shoemaker, poor and of limited education, but not without appreciation of the beauties both of nature and of literature. We read of him that he spent his leisure hours with his son, either roaming beneath the great beeches near Odense, or reading to him." The favorite books seemed to be *Holbeg's Comedies* and *Arabian Nights.* "Thus in the companionship of his father, and sharing his elevating recreations, the boy's ideals and tendencies were given incipient form and vigor." His father died in 1816 and the boy was left almost entirely to his own devices. His mother wished him to become a shoemaker, but he had other dreams as to his future. "He worked in a factory a while, and went to school a short time; but neither factory nor school suited the dreamer. Sensitive and shy, he shrank from the jests and laughter of his companions, provoked by his homeliness and awkwardness. His chief delight was in a puppet theatre, prepared and directed by himself."

In 1819, after he had saved about nine dollars which he had himself earned, he asked his mother's permission to seek his fortune as an opera-singer at Copenhagen. After consulting a fortune teller, she agreed, and the boy set out for the capital city. Here he had some bitter experiences. "He was taken for a lunatic, snubbed at the theatres, and nearly reduced to starvation," until he managed to attract the attention of two or three of the leading musicians of the time who befriended him. His voice failed, however, and he became a dancing pupil at the Royal Theatre. Here he came under the notice of Jonas Collin, one of the directors of the theatre, who became his life-long friend. King Frederick VI also became interested in the "strange boy" and sent him to school. He remained under tuition for about five years, a period which he afterwards characterized as the darkest and bitterest in his life.

As early as 1822 Andersen had published a volume entitled *The Ghost at Palnatoke's Grave,* but his first literary success came with the publication of a fantastic volume called *A Journey on Foot from Holman's Canal to the East Point of Amager.* This success restored the confidence of his friends, who had begun to lose faith in him, owing to his idleness and his eccentricities. In 1833 the king granted him a small travelling allowance, and he at once set out on the first of his many journeys through Europe. In 1835 his very successful novel, *The Improvisators,* appeared, followed by the first instalment of his *Fairy Tales.* From this time his success was assured, and he became one of the best-known literary men of Europe. Novels and books of travel followed rapidly, but no one of these exceeded in popularity his *Fairy Tales,* which he continued to publish until 1872. In the spring of 1872 he injured himself severely by a fall from his bed and never quite recovered from the accident. He died at his home near Copenhagen on August 4th, 1875.

Andersen has himself told the history of his life in *The Story of My Life*. "The book has many illustrations of the fact that he was a grown-up child, and the accounts given of him by others all confirm the same impression. He was easily moved by praise or blame; he wished to be petted by others, and when he was neglected he acted often like a spoiled child. He never married, but there were many houses in which he was as one of the family. Indeed, at one time he was wont to dine at seven different houses on the successive days of the week, month in, month out. His statue stands in one of the public gardens of Copenhagen, and children play about it and look up into the kind, homely face of the great story-teller, who is represented book in hand and finger uplifted, as if he were calling on them to listen while he told them one of his little stories." See *Danish Fairy Legends and Tales* by Hans Christian Andersen, edited by Sarah C. Brooks, in *Pocket Classics* (Macmillan) and *Hans Andersen's Stories* in *The Riverside Literature Series* (Houghton).

PAGE 13 – **Odense.** A seaport of Denmark, the capital of the Island of Fünen. It is an important shipping and manufacturing town, with a population of about fifty thousand.

PAGE 15 – **A celebrated composer.** At this time Andersen had many patrons, the chief of whom was the musician Christoph Weyse (1774-1842).

PAGE 16 – **By diligence.** This is scarcely true. As a matter of fact Andersen was a very indifferent student, and was often a severe trial to the men who had interested themselves in his welfare. *See Introduction.*

A kind friend. Jonas Collin, the director of the Royal Theatre at Copenhagen, who had been instrumental in persuading Frederick VI of Denmark to pay the expenses of Andersen's education.

The Snow Queen, etc. See the edition of the Fairy Tales above mentioned. Also see *The Snow Queen, The Ugly Duckling and Other Stories,* and *The Little Tin Soldier* all prepared by W. H. Webster in *Bright Story Readers* (Macmillan).

THE ARROW AND THE SONG

Longfellow, in his diary, writes: "October 16th, 1845. Before church, wrote *The Arrow and the Song,* which came into my mind as I stood with my back to the fire, and glanced on to the paper with arrow's speed. Literally an improvisation." The thought of the poem is, of course, that "nothing we do, nothing we think or say, though at the time we may not guess the consequence, is done in vain. The deeds we do and the thoughts we express will make their marks on the lives of others, unseen by us, and will unconsciously affect our own lives as well." Eric S. Robertson in *The Life of Henry Wadsworth Longfellow* in *Great Writers* series (Scott) says: "*The Arrow and the Song* is short, simple, perfect. Another poet, in developing its idea, might have drawn upon a larger vocabulary; but here nothing but the simplest words are necessary. I think that no poet could find in this little song anything at which to cavil."

THE UNKNOWN PAINTER

This is a very old and very celebrated story. It has been told in verse by John Godfrey Saxe under the title *Murillo and His Slave: A Legend of Spain.* See *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan).

PAGE 17 – **Murillo.** Bartolomé Esteban Murillo was born at Seville about the end of the year 1617. He early exhibited a decided talent for drawing, and this encouraged his parents, although they were in very humble circumstances, to place him under the care of Juan del Castillo, a distant relative. He proved an apt pupil, and soon outstripped his master. He improved his style by numerous visits to foreign countries, and in a short time became one of the most celebrated painters of his age. He died at Seville, as the result of a fall from a scaffold, on April 3rd, 1682. "As a colorist he surpassed all other Spanish artists. His productions are remarkable for originality, fidelity to nature, freedom of touch and softness, splendor, and harmony of color. He delighted and excelled in the representation of virgin saints and of beggar-boys at play." Reproductions and descriptions of fifteen of Murillo's most celebrated paintings are found in *Murillo* by Estelle M. Hurll in *The Riverside Art Series* (Houghton). See also *Murillo* by S. L. Bensusan in *Masterpieces in Colour* (Jack).

Seville. A famous old city of Spain on the left bank of the Gaudalquivir. It possesses great historical and architectural interest, and is noted particularly for its university and its library. The provincial Museum contains the largest collection extant of the paintings of Murillo.

Page 19 – **The Virgin.** Murillo was specially fond of painting the Virgin Mary. One of his best known paintings, "The Madonna and Child," is described, with a beautiful reproduction, in Estelle M. Hurll's *Murillo.* "Given religious subjects to paint, he imbued his work with the strong emotional character which he shared with his race. The ardent temperament, the semi-oriental love of color and sensuous beauty characteristic of all Spaniards, was nowhere stronger than in Andalusia, and Murillo was a true son of the soil."

Sebastian. Bryan's *Dictionary of Painters and Engravers* (Macmillan) gives the following account of the slave-boy: "Sebastian Gomez, called *El Mulato de Murillo,* born in 1646, was a mulatto servant of the celebrated Murillo. From witnessing the exercise of his master's talents he conceived a liking for art, and passed his leisure time in efforts to follow it, which were successful. After the death of Murillo he painted some pictures for the churches and convents at Seville. In the portico of the convent of the Mercenarios Descalzos there is a painting by him of 'The Virgin and Infant Christ'; and at the Capuchins, 'Christ Bound to the Pillar.' There are several other works by him at Seville, where he died in 1690."

PAGE 21 – **Classic Italy.** There are very few of Murillo's paintings in Italy. The greater number are to be found in Seville, Madrid, London, and Petrograd. There is only one important picture of Sebastian's outside of Seville, and that is in Petrograd.

THE CHILDREN'S HOUR

This is one of the most charming of Longfellow's minor poems. It gives a picture of one of his greatest joys—the hour with his children in the twilight. The following letter written by him in 1859 to a little girl friend forms an excellent introduction to the poem: "Your letter followed me down here by the seaside, where I am passing the summer with my three little girls. The oldest is about your size; but as little girls keep changing every year I can never remember exactly how old she is, and have to ask her mamma, who has a better memory than I have. Her name is Alice. I never forget that. She is a nice girl and loves poetry almost as much as you do. The second is Edith, with blue eyes and beautiful golden locks which I sometimes call her nankeen hair to make her laugh. She is a busy little woman and wears gray boots. The youngest is Allegra, which you know means merry; and she is the merriest little thing you ever saw—always singing and laughing all over the house. These are my three little girls, and Mr. Read has painted them all in one picture which I hope you will see some day. They bathe in the sea and dig in the sand and patter about the piazza all day long. Sometimes they go to see the Indians encamped on the shore, and buy baskets and bows and arrows. I do not say anything about the two boys. They are such noisy fellows it is of no use to talk about them. And now, Miss Emily, give my love to your papa, and good night with a kiss from his friend and yours." The poem was published in 1863 in "Flight the Second" of *Birds of Passage.*

PAGE 21 – **Lower.** To grow dark.

The chamber above me. The nursery.

The broad hall stair. The scene of the poem is laid in the Longfellow home, Craigie House, at Cambridge, Massachusetts.

PAGE 22 – **My castle wall.** The metaphor in stanzas 5 and 6 is that of an attack upon a feudal castle. The metaphor is further carried out in the remaining stanzas by the references to the walls of the castle and to the dungeon in the tower, inseparable from the strongholds of the Middle Ages.

PAGE 23 – **The Bishop of Bingen.** In the year 914 there was a dreadful famine in Germany. Bishop Hatto is said to have assembled his poor subjects in a barn under the pretence of furnishing them with food. He then set fire to the barn and burned them to death. Shortly afterwards an army of rats invaded the country. In order to avoid them the Bishop fled to his tower on an island in the Rhine near Bingen. But the rats pursued him, gnawed their way into his presence and devoured him. Robert Southey tells the story in his poem *Bishop Hatto* printed in Book IV of *New Literary Readers* (Macmillan).

Banditti. Robbers.

An old moustache. A translation of the French phrase *veille moustache,* a term applied to a veteran soldier.

Forever and a day. See page 55.

In dust. Until death comes.

A CRUST OF BREAD

This selection is taken from Book IV of the *New Education Readers* by A. J. Demarest and William M. Van Sickle. An interesting illustrated account of the various operations from the planting of the seed to the marketing of the grain is given in *Stories of Country Life* by Sarah Powers Bradish (American Book Co.). See also *The Story of a Loaf of Bread* by T. B. Wood in *The Cambridge Manuals of Science and Literature* (Cambridge Press), *How We are Fed* by James Franklin Chamberlain in *Home and World Series* (Macmillan), *How the World is Fed* by Frank George Carpenter (American Book Co.), and the chapter entitled "How Man Got the Food Plants" in *How Man Conquered Nature* by Minnie J. Reynolds in *Everychild's Series* (Macmillan).

A HINDU FABLE

This poem is classed among the author's *Fairy Tales, Legends, and Apologues.* As originally published it bore the title *The Blind Men and the Elephant,* with the sub-title *A Hindoo Fable.* The following "Moral", omitted in the text, was attached by the author:

"So oft in theologic wars,
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an elephant
Not one of them has seen."

PAGE 29 – **Hindustan.** The original has "Indostan".

A PIONEER WOMAN

Many graphic stories of the experiences of Marie Anne Lajimodière are related by Miss Agnes Laut in *The Conquest of the Great North-West* (Macmillan). One of the most interesting of these concerns her experiences at Edmonton. "When Henry moved his fifty men from Pembina up the Saskatchewan in 1808, among the free traders who went up with the brigades were the Lajimodières. Word of the white woman ran before the advancing traders by 'moccasin telegram,' and wherever pause was made, Indians flocked in thousands to see Marie Gaboury. Belegrade, a friend of Baptiste's, thought it well to protect her by spreading in advance the report that the white woman had the power of the evil eye; if people offended her, she would cause their death by merely looking at them; and the ruse served its purpose until they reached Ed-

onton. This was the danger spot—the centre of fearful wars waged by Blackfeet and Crees. Here came Marie Gaboury, in 1808, to live at Edmonton for four years. Baptiste, as of old, hunted as freeman, and, strange to say, he was often accompanied by his dauntless wife to the hunting field. Once, when she was alone in her tepee on the prairie, the tent was suddenly surrounded by a band of Cree warriors. When the leader lifted the tent flap, Marie was in the middle of the floor on her knees making what she thought was her last prayer. A white renegade wandering with the Crees called out to her not to be afraid—that they were after Blackfeet. Baptiste's horror may be guessed when he came breathless across the prairie and found his wife's tent surrounded by raiders. 'Marie! Marie!' he shouted, hair streaming to the wind, and unable to wait until he reached the tepee, 'Marie!—are you alive?' 'Yes,' her voice called back, 'but I—am—dying—of fright.' "

Vivid accounts of life in the early days of the Red River Settlement are found in *The Romantic Settlement of Lord Selkirk's Colonists* by George Bryce (Musson) and in *The Selkirk Settlers in Real Life* by R. G. Macbeth (Briggs).

PAGE 31 – **First white woman.** Marie arrived at Pembina during the spring of 1806.

PAGE 32 – **Province of Quebec.** Marie was a native of the parish of Three Rivers, in the Province of Quebec.

Jean Baptiste Lajimodière. One of the most dashing of the scouts in the service of the Hudson's Bay Company.

Voyageur. In the early days in the North-West this name was applied to the men who rowed the boats engaged in the fur-trade, but the men were hunters and trappers as well.

The canoes. These canoes were about thirty feet in length. Alexander Henry, in his *Travels and Adventures in Canada and the Indian Territories*, says: "The canoes were, as usual, five fathoms and a half in length, and four feet and a half in their extreme breadth, and formed of birch-tree bark, a quarter of an inch in thickness. The bark is lined with small splints of cedar-wood; and the vessel is further strengthened with ribs of the same wood, of which the two ends are fastened to the gunwales: several bars, rather than seats, are laid across the canoe, from gunwale to gunwale."

PAGE 33 – **Fort William.** The headquarters of the North West Company at the mouth of the Kaministiquia River.

Pembina. A small French settlement up the Red River about 60 miles from Winnipeg. The town is now in United States territory.

Greatest interest. Miss Laut says: "To the Indian wives of the Frenchmen in the freeman's camp, Madame Lajimodière was a marvel—the first white woman they had ever beheld. They waited upon her with adoration, caressed her soft skin and hair, and handled her like some strange toy."

PAGE 35 – **Her first child.** This was a little girl who was born on January 6th, 1807. She was christened Reine, because she was born on the king's birthday. At that time George III was on the throne.

Blackfeet. A tribe of Indians who lived far in the foot-hills of the Rocky

Mountains on the upper waters of the Saskatchewan. They were a fierce and warlike tribe, and were constantly at war with the Crees. They are now for the most part on reservations in Alberta.

PAGE 38 – **The colonists.** The first body of colonists left Stornoway, on the island of Lewes, on July 26th, 1811, wintered at York Factory on Hudson Bay, and reached the Red River on August 30th, 1812. See *Where the Buffalo Roamed* by E. L. Marsh (Briggs).

Lord Selkirk. Thomas Douglas, son of the fourth Earl of Selkirk, was born at St. Mary's Isle, Kirkcudbrightshire, Scotland, June 20th, 1771, and was educated at Edinburgh University. After graduating he became much interested in the critical state of the Highlands of Scotland, and in 1792 undertook a tour through that part of the country in order to investigate for himself the condition of the peasantry. In 1799 he succeeded his father in the earldom, his six elder brothers having already died. In 1802 his attention was drawn to the Red River Valley as a field for colonization, and in that year he discussed the question with the British government. He was induced, however, to abandon his scheme, and instead he directed his energies to founding a colony in Prince Edward Island. This venture, though some difficulties were encountered at first, in the end proved completely successful. He also, about the same time, interested himself in Upper Canada and was connected with the early history of the Baldoon settlement. In Great Britain he took an active part in Parliament, and on several occasions was elected as the representative of the Scottish peers in the House of Lords. In 1811 he purchased from the Hudson's Bay Company, in which he had acquired a controlling interest, a large tract of land along the Red River, with the object of settling it with emigrants from Great Britain. The first party of settlers was sent out under his auspices in 1811; other parties followed in succeeding years. Disputes soon arose with the North West Company, and these finally culminated in the Seven Oaks affair in 1816. The settlers were driven out and the colony was for a time destroyed. In the meantime Selkirk had arrived at Montreal, and early in June, 1816, he set out for the Red River, accompanied by a force of 120 men and armed with a commission as a justice of the peace. On the way the news of the disaster to the colony reached him. He at once seized Fort William, the chief post of the North West Company, and remained there during the winter of 1816-1817. In the spring of 1817 he proceeded to the Red River, where he again established his colonists on their farms. This done, he returned to Canada, where proceedings were immediately taken against him by his enemies on the ground that he had exceeded his authority. The trials were a farce, but finally Selkirk was fined £2,000. He returned to England in 1818, and on his arrival engaged in a Parliamentary struggle to clear his name and maintain his rights. But his health had been undermined by his constant exertions. He retired to the south of France, where he died at Pau, April 8th, 1820. See *The Life of Lord Selkirk* by George Bryce (Musson), *The Story of the Canadian People* by David M. Duncan (Macmillan), and *Brief Biographies Supplementing Canadian History* by J. O. Miller (Copp).

Fort Douglas. A Hudson's Bay Company's fort on the Red River, about two

miles south of the Assiniboine. It was captured by the Nor' Westers after the affair at Seven Oaks in 1816. See Duncan's *The Story of the Canadian People* and Bryce's *The Life of Lord Selkirk*.

To carry letters. At this time there was bad blood between the North West Company and the Hudson's Bay Company. The voyageurs of the former company were gathered in force near the Red River Settlement and were threatening bloodshed. It was necessary to communicate with Lord Selkirk, who was at the time in Montreal. Lajimodière was chosen as the most trusted messenger to be had. It was impossible to follow the usual route, as this would take him through Nor' Wester territory and it was known that he was to carry letters to Montreal. Accordingly he was compelled to go through Minnesota to the Sault; then south along the American shore of Lake Huron to Detroit and from Detroit to Montreal. He succeeded in reaching Montreal and delivered his letters to Lord Selkirk. The Nor' Westers were furious at Lajimodière's success and imperative orders were issued to intercept him on his return. "Rewards of $100, two kegs of rum, and two carrots of tobacco were offered to Minnesota Indians if they would catch Lajimodière. They waylaid his canoe at Fond du Lac, beat him senseless, stole his despatches, and carried him to Fort William, where he was thrown in the butter-vat prison and told that his wife had already been murdered on Red River." He was released by Lord Selkirk when he captured Fort William from the Nor' Westers on his journey to the relief of the Settlement. When he reached Fort Douglas he was overjoyed to find that the news of his wife's death was false.

North West Company. The company was organized at Montreal in 1795 by a number of merchants engaged in the fur-trade. Most of the partners had already been engaged in trading in the far West, where the new company soon proved itself to be a vigorous rival of the Hudson's Bay Company. In 1802 it absorbed the X Y Company, a younger rival, and after a struggle which lasted until 1821 was finally itself absorbed into the Hudson's Bay Company.

Hudson's Bay Company. The fur-company known as "The Governor and Company of Adventurers of England trading into Hudson Bay" was organized in 1670 under charter from Charles II, king of England, Prince Rupert of the Rhine being the first governor. For many years the company confined its operations to the shores of Hudson Bay, but eventually it spread its trading posts over almost all the northern half of the continent, and on the Pacific coast as far south as California. In 1821 it absorbed the North West Company, and in 1869 it surrendered its territorial rights in British North America to the Dominion of Canada.

Find a refuge. Chief Peguis, an Indian friendly to the Hudson's Bay Company, had warned Governor Semple that the Nor' Westers were gathering in force at Portage la Prairie for an attack on Fort Douglas, and that bloodshed was sure to follow. The governor refused to listen to this warning, and then the chief went to Madame Lajimodière. Miss Laut tells the story: " 'White woman,' he commands, 'come you across the river to my tepee! Blood is to be shed.' And Marie Gaboury, who had learned to love the Indians as she formerly feared them, follows Chief Peguis down the river bank with her brood of children like

so many chickens. Such is her fright as she ensconces her children in the chief's canoe, that she faints and falls backward, upsetting the boatload, which Peguis rescues like so many drowned ducklings, but Lajimodière's family hide in the Pagan tent while the storm breaks." After the capture of Fort Douglas, Marie was told by the Nor' Westers that her husband had been killed. "Her amazement may be guessed when, two years from the time he had set out for Montreal, there appeared at the hut where Peguis had left her, the wraith of her husband whom she had believed dead."

Granted a piece of land. "To Lajimodière, the scout, Selkirk assigned land in the modern St. Boniface, that brought to Marie Gaboury's children, and her children's children, untold wealth in the town lots of a later day."

THE LORD IS MY SHEPHERD

This poem, the authorship of which is generally assigned to King David, is numbered XXIII in *The Book of Psalms*. The arrangement of the verses is that of Richard G. Moulton in *The Modern Readers' Bible* (Macmillan). Moulton says: "In this most popular of sacred lyrics the thought of Jehovah's protection is developed, first by the single image of the shepherd and his flock, expanded in detail; then by a rapid succession of images; the plentiful supply of food in spite of a blockading enemy, the hospitable feast with its wine and anointing, and (perhaps) the stream of goodness following the singer through the desert of life." See *The Book of Psalms* edited by the Rev. A. F. Kirkpatrick in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) and *The Psalms* by the Rev. Professor Davison in *The Century Bible* (Jack). A very pretty but somewhat fanciful interpretation of the Psalm is given in *The Song of Our Syrian Guest* by W. A. Knight (Partridge).

A distinguished preacher says of this psalm: "David has left no sweeter psalm than the short twenty-third. It is but a moment's opening of his soul; but, as when one, walking the winter street, sees the door opened for some one to enter, and the red light streams a moment forth, and the forms of gay children are running to greet the comer, and genial music sounds, though the door shuts and leaves night black, yet it cannot shut back again all that the eye, the ear, the heart, and the imagination have seen; so in this psalm, though it is but a moment's opening of the soul, are emitted truths of peace and consolation that will never be absent from the world. It has charmed more griefs to rest than all the philosophy of the world. It has remanded to their dungeon more felon thoughts, more black doubts, more thieving sorrows, than there are sands on the seashore. It has comforted the noble host of the poor. It has sung courage to the army of the disappointed. It has poured balm and consolation into the hearts of the sick, of captives in dungeons, of widows in their pinching griefs, of orphans in their loneliness. Dying soldiers have died easier as it was read to them; ghastly hospitals have been illuminated; it has visited the prisoner and broken his chains, and, like Peter's angel, led him forth in imagination, and sung him back to his home again." Professor Davison also comments: "The charm of this Psalm of Psalms lies in its combined simplicity of diction,

beauty of conception, and wealth of religious significance. These are blended with an art that is beyond art, attainable only by the trustful human spirit guided by the Divine. The chief figure in the picture, that of the shepherd, is one which appeals to all ages and all nations, though it suggests itself most naturally to dwellers in the pastoral countries of the East. The secondary metaphor, that of the host at the banquet of life, must not be slighted, though it is inevitably thrown into the background by the superior beauty and suggestiveness of the primary thought. The meaning and helpfulness of this perfect little Psalm can never be exhausted so long as men, like sheep, wander and need guidance, and so long as they learn to find it in God their Shepherd."

PAGE 39 – **My shepherd.** A natural and expressive figure in a pastoral country like Palestine.

Not want. The language of both experience and confidence.

Leadeth me. The idea of guidance is suggested.

Restoreth. "Renews and sustains my life."

The shadow of death. A. F. Kirkpatrick says: "The sheep districts in Palestine consist of wide open wolds or downs, reft here and there by deep ravines, in whose sides lurks many a wild beast, the enemy of the flocks. Even in such a dismal glen, where unknown perils are the thickest, where deadly gloom and horror are on every side, he knows no fear."

Thy rod and thy staff. The shepherd's crook is figured as a club with which to defend the flock, and as a staff to lean upon.

A table. The figure is changed. The shepherd gives place to the bountiful monarch who entertains his guest with splendid hospitality. Professor Davison says: "Much is gained, even from the point of view of art, by this additional figure to describe God's goodness and man's ground of trust and confidence. Provision for needs, festive rejoicing, the bestowment of dignity, abounding grace more than sufficient for all contingencies—such are the suggestions of this verse, in which the Psalmist is a guest at the banquet of life, with Jehovah for a bountiful Host. Fresh and fragrant oil, freely used in the East as a cosmetic, is associated always with festal occasions. And the neglect to provide it is somewhat of a slight on the part of a host who is entertaining guests."

Mine enemies. The host honors him in public before the very faces of those who hate him.

Anointed. The anointing of the guests with oil was one of the ceremonies of an Eastern banquet.

I will dwell. The words are figurative; he will live in intimate fellowship with God.

SONG OF THE SEASONS

This poem, the author of which is Thomas Bailey Aldrich, is entitled in the original *Marjorie's Almanac*. It consists of four stanzas, each describing the praises of one of the four seasons of the year, beginning with springtime. In each stanza is found a happy suggestion of the growth and development of

nature, and each season is represented as pleasanter than the one that precedes it. The first stanza describes the return of the birds the warm breezes of springtime, the budding of the early trees, and suggests that May is the pleasantest of the spring months. The second stanza describes the summer changes in the ripening fruit, the flowers of June, the humming insects which fill the air with a feeling of drowsiness, and the long summer evenings with their bright moonlight. The third stanza describes the harvest time of autumn, the leaves taking on their brilliant tints and at last falling to the ground, and the sharp frosty air making us appreciate the warmth within doors. And lastly the fourth stanza deals with the brightness of winter sports without and the cheerfulness and restfulness within.

PAGE 41 – **Pine-tree, etc.** See *Getting Acquainted with the Trees* by J. Horace McFarland (Macmillan).
Chestnuts. "Next to the hickory nuts we must rank the chestnuts. Some may give them first place in the list of American nut trees." See *Trees Every Child Should Know* by Julia E. Rogers (Doubleday).
PAGE 42 – **Mr. Santa Claus.** See note on Saint Nicholas on page 57.

THE BEAVERS

This selection is a part of a chapter entitled "The Best Builders" in *Wilderness Babies.* The part here given is somewhat changed from he original. *Wilderness Babies* should be in every school library. It tells the stories of eleven of the baby mammals of the wilderness—how they grow and learn day by day to take care of themselves. The mammals are the opossum, manatee, whale, elk, beaver, rabbit, squirrel, bear, fox, wolf, and mole. All the stories are told in a very interesting way and are not at all exaggerated. See also "The Beaver's Story" in *Stories of Birds and Beasts* by Mabel Osgood Wright (Macmillan) and *Natural History* by Alfred H. Miles (Dodd).

PAGE 46 – **Wild cat.** The lynx is probably meant. "The animal has short legs, and is generally about the size of a fox, attaining often to three feet in length. It preys upon small quadrupeds and birds, in the pursuit of which it is an expert climber." See Alfred H. Miles's *Natural History.*

GREEN FIELDS OF ENGLAND

This poem was written by Arthur Hugh Clough after he had left England for the United States, with the object of making his home in the country beyond the seas. It describes the unchanging love of the exiled Englishman for the land of his birth. It may with advantage be compared with the well-known poem of Robert Browning, written while he was living in Italy:

HOME THOUGHTS, FROM ABROAD

Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brush-wood sheaf
Round the elm tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now!

And after April, when May follows,
And the white-throat builds, and all the swallows!
Hark! where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops—at the bent spray's edge—
That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower,
—Far brighter than this gaudy melon-flower!

THE HAMMER OF THOR

This selection is based upon Paul Henri Mallet's translations of the *Icelandic Edda*. Mallet, who was a Swiss historian, early became interested in the study of the Norse sagas. In 1760 he wrote *Memoirs on the Literature of the North* in six volumes and in 1777 a *History of Denmark* in three volumes. The introduction to this latter was translated into English under the title *Northern Antiquities*, which had a powerful influence in directing the attention of English writers to the treasures of the Norse and Icelandic early literature. The chief sources for our knowledge of Norse mythology are the *Elder Edda* in poetry and the *Younger Edda* in prose. It should be remembered that these books correspond with our *Bible*, as they are the sacred books of the northern nations. In Icelandic *Edda* means *great-grandmother*, probably with reference to the ancient origin of the myths the books contain. See *Norse Mythology; or The Religion of Our Forefathers* by R. B. Anderson (Griggs). This same story is excellently well told with a wealth of detail in *Stories from Northern Myths* by Emilie Kip Baker (Macmillan), in *In the Days of Giants* by Abbie Farwell Brown (Houghton), in *Out of the Northland* by Emilie Kip Baker in *Pocket Classics* (Macmillan), and in *Told by the Northmen* by E. M. Wilmot-Buxton (Harrap).

Miolnir, the hammer of Thor, was a very wonderful weapon. "With it Thor could burst the hardest metal and shatter the thickest mountain, and nothing could withstand its power. But it never could hurt Thor himself; and no matter how far or how hard it was thrown, it would always fly back into

Thor's own hand. Last of all, whenever he so wished, the great hammer would become so small that he could put it in his pocket quite out of sight." The only fault with the hammer was that the handle was short.

Sif, the wife of Thor, had most beautiful hair, of which the god was exceedingly proud. One day Loki, who never missed an opportunity to annoy the other gods, stole into Thor's palace, and, finding Sif asleep, cut off her beautiful hair. Thor was fiercely angry and set out to find Loki. Finally he caught him, and was pacified only on the promise of Loki that he would replace Sif's hair by locks of real gold, which would be as beautiful and natural as the original. This he did by the aid of the Dwarfs, who at the same time presented him with two other wonderful gifts—Gungnir, the spear which could not miss its aim, and the ship Skidbladnir, which could be folded up and held in the palm of the hand. The former of these Loki intended to present to Odin and the latter to Freya. On his way back to Asgard he met Brock, the black dwarf, the brother of Sindri, the most skilled workman in the Underworld. Loki could not refrain from boasting about his wonderful gifts, and offered to part with his head if Sindri could make three more marvellous. Brock accepted the challenge and Sindri set to work at his forge. He first produced the ring Draupnir, made of solid gold, which every ninth night would drop eight other rings of gold as beautiful as itself. Next he made the golden hog, Goldbristle, who could run more swiftly than any horse, on earth or air or water. While Sindri was engaged in making these two wonderful objects Loki did his best to interfere with Brock who was blowing the bellows and so spoil the work. Brock brushed away the annoyance, but while the third object was in the fire Loki changed himself into a gadfly and stung Brock so severely on the neck that he roared with pain, but he did not drop the handle of the bellows. Again Loki stung him and this time so severely on the eye-brow that the blood spurted forth and ran down into his eyes. The dwarf raised his hand to wipe away the blood, and for a moment the bellows stopped. But that moment was enough. It was the famous hammer of Thor that was in the flame, and the result was that when the hammer was ready, it was found to be short in the handle, but not enough to interfere with its powers. The decision of the dispute between Brock and Loki was left to the gods, who decided in favor of the dwarf. But by a trick Loki managed to save his life, although he was compelled to allow Brock to sew up his lips, a punishment which kept him silent for a long time. See *Myths of Northern Lands* by H. A. Guerber (American Book Company) and Abbie Farwell Brown's *In the Days of Giants.*

PAGE 51 – **Vikings.** Viking was the name given to a member of the pirate crews from among the Norsemen, who harried the coasts of Europe during the eighth, ninth, and tenth centuries. Laing says: "Vikings were merely pirates deriving the name of *viking* from the *vicks*, or inlets, on the coast in which they had harbored with their long ships or rowing galleys." Here, however, the term is applied to the Norsemen in general.

Thor. According to Norse mythology Thor was the son of Odin and Frigga, queen of the gods. H. A. Guerber says: "Thor was very remarkable for his great size and strength, and very soon after his birth amazed the assembled gods by playfully lifting and throwing about ten loads of bear skins. Although generally good tempered, he occasionally flew into a terrible rage, and as he was very dangerous under these circumstances, his mother, unable to control him, sent him away from home and entrusted him to the care of Vinguir (the winged) and of Hlora (Heat). These foster parents soon managed to control their

troublesome charge, and brought him up so wisely that all the gods were duly grateful for their kind offices. Having attained his full growth and the age of reason, he was admitted in Asgard among the other gods, where he occupied one of the twelve seats in the great judgment hall." In Norway Thor was worshipped as the highest god, although in the mythology of the other northern countries he occupied the second place. He was recognized in all the countries as the god of thunder.

Chariot wheels. Thor never walked or rode on horseback, but was carried from place to place in a brazen chariot drawn by two goats, Tanngniostr (tooth-cracker) and Tanngrism (tooth-gnasher), from whose teeth and hoofs the sparks constantly flew.

Lofty mansion. This was Bilskirnir (Lightning) in the realm of Thrudheim in Asgard. "It contained five hundred and forty halls for the accommodation of the thralls, who after death were welcomed to his home, where they were treated as well as their masters in Valhalla, for Thor was the patron god of the peasants and lower classes."

Asgard. The abode of the Asas or chief gods. The Norsemen supposed the universe to be a flat circle, beyond which on all sides was a region of frost and mists. Midgard, the earth, was in the centre, surrounded by the ocean. On a high hill above the earth was built the heavenly city of Asgard. See *Heroes of Asgard* by A. and E. Keary (Macmillan).

A belt. This was known as the Megin-giord.

Iron gloves. The hammer, as the emblem of the thunderbolts, was generally red hot, so that the iron gloves were very necessary.

PAGE 52 – **Gifts of the gods.** Scarcely accurate. *See Introduction.*

Thrym. The king of the Storm Giants and the god of the destructive thunder storm. He is the personification of the giant forces of nature.

The giants. The giants were the first creatures who came to life when the universe was formed, and inhabited the earth before it was given to mankind. They were born among the icebergs, which at that time occupied the centre of space. From the beginning they were the rivals and bitter enemies of the gods, who waged with them a ceaseless struggle. They were looked upon as the personification of all that was ugly and evil. When Ymir, the first giant, had been slain by Odin and his brothers, his blood gushed forth with such force and in such a stream that all his children were drowned in it, with the exception of Bergelmir and his wife, who escaped and took up their abode in Jotunheim at the very end of the world. From them all the giants were descended. The giants kept up their feud with the gods and never lost an opportunity to annoy them. An interesting description of the giants is given in Chapter XXIII of Guerber's *Myths of Northern Lands.*

A herald. The herald was Loki. It was important that a cunning messenger should visit the giant. Thor was the protector of Asgard, and without his hammer the giants, if they should attack the home of the gods, would probably prove successful in destroying it.

Freya. The golden-haired, blue-eyed goddess of love and beauty among the Norse. She was also the queen of the Valkyries, the maidens sent by Odin to

choose those who should be slain on the battlefield. When she herself took part in the conflict half of the slain warriors fell to her share and half to Odin. These she conducted to her own palace. She was the proud possessor of a suit of falcon plumage, with which she could fly easily and rapidly wherever she wished to go. See Guerber's *Myths of Northern Lands.*

Band of heroes. When the Norse warrior met his death in battle his spirit was at once conducted to Asgard, where dwelt Odin with the great gods and goddesses, who paid him honor as their chief and ruler. Here among other magnificent palaces was Valhalla, the hall of the chosen slain. This palace had 540 doors, each wide enough to allow the passage of 800 warriors abreast. Above the principal gate were a boar's head and an eagle, whose glance looked all over the world. The walls were fashioned of glistening spears, so highly polished that they furnished the hall with light. The roof was made of golden shields, and the benches were decorated with fine armor. Here, at long tables, were seated the chosen warriors, waited upon at their feasting by the Valkyries. All night long the warriors feasted on flesh cut from the boar Schrimir, whose life was daily renewed, and drank mead furnished by the she-goat Heidrun, the supply of which was inexhaustible. In the morning they rose from the feast, donned their armor, and indulged in fierce combats until the coming of the night. Then their wounds were miraculously healed, and once more they sat down to the feast, and the next morning the fighting was resumed, so that the warriors might be ready for the fatal day when they would be called upon to defend the gods against their bitter enemies. In order that only the bravest and best of the warriors might reach Valhalla certain maidens called Valkyries were sent by Odin to the battlefield. They ranged the field, observed the warriors in the fight, picked upon those who were most worthy, and conducted them to Asgard. Freya was the queen of the Valkyries.

Odin. The All-Father, the highest and holiest god worshipped by the northern nations. H. A. Guerber says: "He was generally represented as a tall, vigorous man about fifty years of age, either with dark curling hair or with a long gray beard and bald head. He was clad in a suit of gray, with a blue hood, and his muscular body was enveloped in a wide blue mantle all flecked with gray. In his hand he generally carried the infallible spear *Gungnir,* which was so sacred that an oath sworn upon its point could never be broken, and on his finger or arm he wore the marvellous ring, *Draupnir,* the emblem of fruitfulness, precious beyond compare. When seated upon his throne, or armed for the fray, he wore his eagle helmet; but when he wandered about the earth in human guise, to see what men were doing, he generally donned a broad-brimmed hat, drawn down low over his forehead to conceal the fact of his having but one eye. Two ravens, Hugin (thought) and Munin (memory), perched upon his shoulders as he sat upon his throne, and these he sent out into the wide world every morning, anxiously waiting for their return at nightfall, when they whispered into his ear news of all they had seen and heard, keeping him well informed about everything that had happened on earth. At his feet crouched two wolves or hunting hounds. When seated in state upon his throne he rested his feet upon a footstool of gold."

PAGE 54 – **Loki.** Loki, or Loke, the god of fire among the Norsemen, was also regarded as the personification of evil and mischief. At first he was recognized as a divinity and admitted to the councils of the gods, but at last his love of evil led him entirely astray. He lost all love for good and became utterly wicked and malevolent. He was finally expelled from Asgard and chained to a rock by the avenging gods. See Baker's *Stories from Northern Myths* and Guerber's *Myths of Northern Lands.*

Giant-land. Jotunheim, a land of ice and snow beyond the ocean at the very confines of the world.

THE WIND IN A FROLIC

This poem is purely humorous and should be treated accordingly. It represents the wind as setting out on a frolic through the land, bent on mischief. First it sweeps through the town upsetting things generally; then away it goes through the country fields, the forests, the farms and the lanes and at last rocking the big ships and the little boats on the sea. But at sundown it sinks to rest with the thought that it has had a day of pure fun, with very little real harm to anybody.

THE MIRROR

This selection is taken from *Green Willow and Other Japanese Tales* by Grace James (Macmillan). The chapter containing *The Matsuyama Mirror,* as the story is entitled, was written by Mrs. T. H. James. The story itself is one of the oldest in Japanese folk-lore, and, of course, is related in various ways. Another version, varying considerably in detail from the story in the text, is told in *Wonder Tales of Old Japan* by Alan Leslie Whitehorn (Jack). This book has a beautiful colored illustration of the young girl with the mirror. Similar stories are found in *Tales of Old Japan* by Lord Redesdale (Macmillan) and in *Japanese Folk Stories and Fairy Tales* by Mary F. Nixon-Roulet (American Book Co.).

PAGE 59 – **Matsuyama.** One of the chief towns of Japan, near the Inland Sea, about 200 miles north-east of Nagasaki.

One of the provinces. The province of Ehine, on the island of Shikoku.

The capital. Tokio.

SPEAK GENTLY

The following interesting reminiscence appears in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.): "David Bates, the author of the poem *Speak Gently,* was a Philadelphia broker. He was styled

by the board of brokers—it was their custom to nick-name each other—'Old Mortality'. Prominent literary men of the day frequented his office on Third Street. None of his other numerous poems obtained the popularity of *Speak Gently*. This was written on the spur of the moment, and was called out by a trivial circumstance. He was writing at his desk, and his wife was sewing in the same room, while his son and a little playmate were having a very spirited romp. The uproar they created greatly disturbed the good lady, and she requested them to be quieter. They subsided for a few moments, but soon there was as much commotion as before, and she reproved them again; but the noise continued. Then she sprang to her feet, and, in no gentle tone, said, 'I'll teach you to be quiet!' and both of the boys would have had their ears boxed, but they rushed very quickly for the door, and were out of sight before she could reach them. 'Speak gently, wife—speak gently,' said Mr. Bates, and turning again to his desk, he took a fresh sheet of paper, and wrote the poem that bears this title. At the supper table that evening he handed it to his wife. She glanced at the title, and thinking it a second reproof, said she did not want to see it, and gave it back to him without reading it. The next day, at his office, one of his literary friends coming in, he showed it to him. 'This is a good thing, Bates,' said his friend; 'you should have it published.' And acting upon the suggestion, he sent it with a note to L. A. Godey, editor of *Godey's Magazine*, published in Philadelphia. Within a few days he received a check from Mr. Godey for one hundred dollars, with a note complimenting the poem. Mr. Bates looked at the check with amazement, and exclaimed, 'Well, this is the biggest one hundred dollars I ever saw!' He kept it locked up in his desk for some time, and would occasionally take it out and look at it.

"The poem has been translated into many languages, and is greatly admired by foreigners, especially by the cultured Brazilian Emperor. When Rev. J. C. Fletcher, the celebrated American missionary, was in Brazil, he visited Dom Pedro. During the call of the reverend gentleman, the Emperor said, 'I have something to show you, and shall be very glad if you can tell me the name of the author.' He at once led the way into his private library, where one of the most prominent objects in the room was a large tablet reaching from the floor to the ceiling, on which appeared the familiar poem *Speak Gently*, in both the English and the Portuguese languages. 'Do you know who wrote this?' asked Dom Pedro. 'Yes,' replied Mr. Fletcher; 'the writer was formerly a fellow-townsman of mine, Mr. David Bates.' 'I consider it,' said the Emperor, 'the most beautiful poem of any language that I have ever read. I require all the members of my household to memorize it, and as far as possible, to follow its teachings.' Upon Mr. Fletcher's return home, the Emperor sent by him a complimentary letter to the author, expressing his appreciation of the lines and his gratification at learning their authorship." The music is found in McCaskey's *Favorite Songs and Hymns*.

PAGE 65 – **Accents.** Tones.

Sands of life. A metaphor borrowed from the hour-glass, through which a certain quantity of sand runs in a given time.

Erring. Those who have wandered, perhaps unconsciously, into a sinful life.

VEGETABLE SAVINGS BANKS

This selection is one of a number of the interesting nature lessons scattered throughout the *Fourth Reader*. Additional information may be found in *Senior Country Reader, Book III*, by H. B. M. Buchanan (Macmillan). See also *Plants and Their Children* by Mrs. William Starr Dana (American Book Co.).

ARACHNE

This is one of the Greek nature-myths, and in addition to offering an explanation for the origin of the spider, teaches a lesson in modesty and respect for the gods. In its details the text differs somewhat from the generally accepted story. The father of Arachne, Idmon, was a dyer, not a fisherman, and lived at Colophon, a town of Iona, in Asia Minor, near the sea-coast. F. A. Farrar in *Old Greek Nature Stories* (Harrap) says: "The story of Arachne arose through the wonderful skill displayed by the spider in making its web. The fineness of the threads surpasses anything that can be made by human spinning, and the web is a wonderfully beautiful and delicate piece of work. In ancient times the spinning and weaving of wool and flax were carried on at home, and this work, with the making of clothes, formed a very important part of the duties of the female part of the household. Even ladies of the highest rank did not think this work beneath them, but took great pride in turning out fine, even threads, and weaving them into beautiful patterns." See *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan) and *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent).

PAGE 70 – **Little shell-fish.** George Rawlinson in *Phœnicia* in *The Story of the Nations* series (Unwin) says: "The Mediterranean waters off the Phœnician coast, and especially off the tract between Mount Carmel and Tyre, abound with two species of shell-fish capable of furnishing an exquisite dye. The mollusks which inhabit the shells have a receptacle or *sac* behind the head, in which a very minute portion of colorless, creamy fluid is contained, having a strong smell of garlic. If it be carefully extracted by a hook, or a pointed pencil, and applied to wool, linen, or cotton, and the material be then exposed to a strong light, it becomes successively green, blue, red, deep purple-red, and by washing in soap and water, a bright crimson, which last tint is permanent."

PAGE 71 – **Tyrian.** Tyre, the capital of Phœnicia in Asia Minor, was situated on the shores of the Mediterranean Sea.

Minerva. H. A. Guerber in *Myths of Greece and Rome* (American Book Co.) says: "Although immortal, the gods were not exempt from physical pain. One day Jupiter, the king of the gods, suffered intensely from a sudden head-ache, and, in hope that some mode of alleviation would be devised, he summoned all the gods to Olympus. Their united efforts were vain, however; and even the

remedies suggested by Apollo, god of medicine, proved inefficacious. Unwilling, or perchance unable to endure the racking pain any longer, Jupiter bade one of his sons, Vulcan, cleave his head open with an axe. With cheerful alacrity the dutiful god obeyed; and no sooner was the operation performed than Minerva sprang out of her father's head, full-grown, clad in glittering armor, with poised spear, and chanting a triumphant song of victory. The assembled gods recoiled in fear before this unexpected apparition, while at the same time a mighty commotion over land and sea proclaimed the advent of a great divinity. The goddess who had then joined the inhabitants of Olympus was destined to preside over peace, defensive war, and needlework, and to be the incarnation of wisdom." Her worship was universal throughout the ancient world. Among the Greeks she was known as Pallas and Athene, or as Pallas Athene. See *A Dictionary of Classical Names for English Readers* by W. T. Jeffcott (Macmillan).

PAGE 73 – **Olympus.** According to the Greeks their country was situated in the exact centre of the earth, which they supposed to be a disk. In the exact centre of Greece was Mount Olympus, the fabled home of the gods. "The mountain is about a mile and a half high and is covered with pleasant woods, caves, and grottos. On the top there is neither wind, nor rain, nor clouds, but an eternal spring."

ZLOBANE

This poem is the story of an incident in the Zulu War of 1879. It is a striking example of British steadfastness and courage. Even at the instant of an unexpected attack by a fierce band of barbaric warriors the boy of thirteen faces the terrible onslaught quite as bravely as his veteran father.

On the outbreak of war between the Zulus and the British, Lord Chelmsford decided to invade Zululand from three directions. The third column, under the command of Colonel Evelyn Wood, consisted of about 1700 British soldiers, 50 colonists, and several hundred blacks. It was not attacked on its march and fortified a post at Kambula, where it remained. Colonel Wood managed to do much damage to the Zulus in his neighborhood by frequent sallies, but on one occasion at a mountain named Hlobane, his patrol was nearly surrounded and ninety-six of the party, including Colonel Weatherley, were killed. With Colonel Weatherley was his young son, who insisted on remaining with his father, and died at his side. On the next day a great Zulu army attacked the lager at Kambula, but was defeated with tremendous loss. See *The Story of South Africa* by George M. Theal in *The Story of the Nations* series (Unwin).

PAGE 75 – **Zulu.** "Between Tongoland on the north and Natal on the south is the home of the Zulus, the most powerful native race in South Africa before their conquest in 1879. Physically they are a robust and well-built race; they are above the average height, light, active, and excellent runners. The prevailing tint is a dark chocolate brown. The ordinary dress of the men consists of some strips of fur tied round the waist, while the women wear a short skin petticoat. The Zulu weapon is the assegai, a light thrusting-spear, of which several

are taken to the field by each warrior. The body is protected by a long ox-hide shield." See *In Far-away Africa* by F. A. Tapsell (Macmillan).

Zlobane. Usually spelled Hlobane, or Inhlobane.

Unrecking. Unsuspecting.

Black Crescent. About 1810, under their celebrated chief Chaka, the Zulus adopted the half-moon formation in attack.

A YOUNG DRIVER'S MISTAKE

This lesson is purely didactic. It is the story of a boy who thought he knew more than his grandfather, and who had not learned the lesson of kindness to dumb animals. Instead of treating the old horse and the dog with kindness, he tried his own methods of harshness and cruelty. Consequently, instead of accomplishing the real object of his journey, he found that he had suffered a serious loss and had subjected himself to the jeers and laughter of his fellows. Thus he learned that his grandfather's method of treating animals with kindness was better and accomplished more than his own inconsiderateness and cruelty.

Similar stories may be found in *The Pansy Patch* and *The Garden of Childhood* both by Alice M. Chesterton in the *Moral Education Series* (Nelson). See also the four books of *The Golden Rule Books* (Macmillan).

SOMEBODY'S MOTHER

The author of this poem is unknown. The poetry is not, perhaps, of a very high order, but the lesson taught is admirable.

A STORY OF FLORENCE NIGHTINGALE

Many similar stories are told of the girlhood of Florence Nightingale. See *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson). The best account of the work she accomplished in the hospitals at the front during the Crimean War is found in the chapter entitled "The Lady with the Lamp" in *Fights for the Flag* by W. H. Fitchett (Smith, Elder). See also *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.).

Florence Nightingale was born at Florence, Italy, on May 12th, 1820, and was named after the city of her birth. Her father was a cultured gentleman, of ample means, and a great lover of travel. Her first home was at Lea Hall in Derbyshire, but about 1825 the family removed to Lea Hurst in the same shire.

In the next year her father purchased Embley Park in Hampshire, where the family spent the winters, the summers being passed at Lea Hurst. "She enjoyed under her father's roof a liberal education, but she chafed at the narrow opportunities for activity offered to girls of her station in life. She engaged in cottage visiting, and developed a love of animals. But her chief interest lay in tending the sick. Anxious to undertake more important responsibilities, she visited hospitals in London and the country with a view to finding what scope for activity offered there. Nursing was then reckoned in England a menial employment, needing neither study nor intelligence; nor was it viewed as a work of mercy or philanthropy." Her hospital visits began about 1844 and were continued both in England and on the continent for eleven years. Her visits convinced her that nursing might be made a "calling" for ladies and no mere desultory occupation. On August 12th, 1853, she herself became superintendent of the Hospital for Invalid Gentlewomen at London.

Soon after the outbreak of the Crimean War in March, 1854, the British people were horrified at the stories which began to reach them of the horrible sufferings of the wounded at the front, in strong contrast to the care devoted to the French soldiers in their own hospitals. Public indignation was great, and immediate action was demanded. On October 14th, 1854, Florence Nightingale offered her services to the War Office, her letter crossing one addressed to her by Sidney Herbert, the Secretary of State for War, asking her to take charge of the hospitals in the Crimea. On October 21st she embarked for the seat of war, taking with her a band of thirty-eight nurses, and on November 4th she reached Scutari, the hospital base. "The difficulties she met with are incapable of exaggeration. The military and medical authorities already on the spot viewed her intervention as a reflection on themselves. Many of her own volunteers were inexperienced and the roughness of the orderlies was offensive to women of refinement. But her quiet resolution and dignity, her powers of organization and discipline rapidly worked a revolution." She allowed herself but four hours sleep out of the twenty-four, and when she returned to England in August, 1856, a revolution in military hospitals had been accomplished.

The British public were prepared to give Miss Nightingale an enthusiastic reception, but she stole home privately, refusing to make use of the ship of war which had been provided for her passage. In 1860 the sum of £50,000 was collected and presented to her, but she refused to make any personal use of the amount and devoted it to the establishment of the Nightingale School and Home for Nurses at St. Thomas's Hospital. The remainder of her life was devoted to the improvement of sanitary conditions both public and private. She died at London on August 13th, 1910, at the age of ninety years. See *Florence Nightingale* by Sir Edward Cook (Macmillan).

PAGE 88 – **Our wounded soldiers.** *The Dictionary of National Biography* (Macmillan) says: "Her headquarters were in the barrack hospital at Scutari, a huge, dismal place, reeking with dirt and infection. Stores urgently needed had not got beyond Varna, or were lost at sea. There were no vessels for water or utensils of any kind; no soap, towels or clothes, no hospital clothes; the men lying in their uniforms, stiff with gore and covered with filth to a degree, and of a kind no one could write about; their persons covered with vermin. One of the nurses, a week after arrival, wrote home: 'We have not seen a drop of milk, and the bread is extremely sour. The butter is most filthy; and the meat is more like moist leather than food. Potatoes we are waiting for, until they arrive from France.'"

PAGE 90 – **Her funeral.** An offer of burial in Westminster Abbey was refused

by her relatives, in accordance with her wishes. She was buried in the family burial place at East Willows, Hampshire.

St. Paul's Cathedral. The great cathedral of London. Nelson, Wellington, and Roberts are there buried.

On England's annals, etc. The stanza of poetry at the end of the selections is quoted from *Santa Filomena* by Henry Wadsworth Longfellow, to be found in any edition of his poems. It was Florence Nightingale's custom while in the hospital at Scutari to forbid her nurses to enter the wards after 8 o'clock in the evening, the patients after that hour being left to the care of orderlies. She herself, however, made her rounds at any and all hours during the night, carrying in her hand a lamp or a candle to guide her movements. It was this that gained her the appellation of "The Lady with the Lamp."

THE COLORS OF THE FLAG

This poem was written at Quebec in 1898 and published in 1900 in *Poems: Old and New.* It is a fanciful interpretation, expressed in vigorous verse, of the meaning of the colors of the British flag. It celebrates the deeds of those who have made the Empire great, and sounds a strong note of encouragement for the future. *See page 113.*

PAGE 91 – **Guardian ships.** The ships that guard and protect even the most distant parts of the Empire.

Beacon light. A light to guard and direct.

THE FLAX

This selection is one of Hans Christian Andersen's *Fairy Tales* published between 1835 and 1872. *See page 78.* As is the case with a large number of the tales, the author aims to teach a lesson, although this lesson is derived from the story rather than specifically taught.

Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) relates an interesting legend connected with the flax: "Hilda, the earth goddess, having taught to mortals the art of weaving flax, revisits us twice in the year, emerging from her cave near Unterlassen, in the Tyrol, and going about to see if the people are still profiting from her instruction. She comes in answer to the summer's call, when the flax is putting out its blue, and her first concern is to know if enough has been planted. In winter she looks to see if the women have flax enough for spinning on their distaffs, or if there are hints of a proper industry in the fresh linen of the household. If she fails to find these tokens it means that the family is thriftless, lazy, or unfit, and she inflicts punishment by blighting the next year's crop." The story of how Hilda gave the flax to the world is told in *Stories of Country Life* by Sarah

Powers Bradish (American Book Co.). See also *The Book of Nature Myths* by Florence Holbrook (Houghton).

In Canada and the United States the flax is grown mainly for the seed, from which linseed oil is extracted; but in the old country, particularly Belgium, Holland, Denmark, and Ireland, the flax fibre is spun and woven into the finest of linen, thread, and twine. The various processes connected with the making of linen and paper are told in an interesting way in *How the World is Clothed* and *How the World is Housed* both by Frank G. Carpenter (American Book Co.). An exceptionally valuable chapter on the manufacture of linen from flax is found in *Shelter and Clothing* by Helen Kinne and Anna M. Cooley (Macmillan). See also *How We are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan). The story of the manufacture of flax into linen is fully told in the last named book.

THE FAIRIES OF THE CALDON-LOW

According to the common belief fairies were of two kinds, those who spent their time in tormenting and injuring human beings and those who took a delight in doing good to mankind whenever they had a chance. The fairies in the poem are of the latter class. The story is one of almost numberless similar stories current among the peasantry in various parts of England.

PAGE 99 – **Caldon-Low.** Caldon Hill.

PAGE 100 – **Fairies danced.** Dancing in a ring to the accompaniment of music was supposed to be a favorite amusement of the fairies.

PAGE 101 – **Dank.** Damp.

Croft. A small piece of enclosed land beside a dwelling-house, used for pasture or tillage.

PAGE 102 – **A brownie.** W. J. Rolfe says: "A brownie is described in Keightley's *Fairy Mythology* as 'a personage of small stature, wrinkled visage, covered with short curly brown hair, and wearing a brown mantle or hood. His residence is the hollow of an old tree, a ruined castle, or the abode of man. He is attached to particular families, with whom he has been known to reside even for centuries, threshing the corn, cleaning the house,' etc. He likes a nice bowl of cream or a piece of fresh honeycomb left for him in a corner, but is strangely offended by a gift of clothing. The brownie is particularly associated with Scotland, though he figures in some English stories also."

PAGE 104 – **Prithee.** I pray thee.

ROBERT OF LINCOLN

Only a portion of the poem as written by Bryant is contained in the text, the original consisting of eight stanzas. Three stanzas are omitted immediately following the first. These are as follows:

"Robert of Lincoln is gaily dressed,
Wearing a bright black wedding-coat;
White are his shoulders and white his crest.
Hear him call in his merry note:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Look, what a nice new coat is mine,
Sure there was never a bird so fine.
Chee, chee, chee.

"Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings:
Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature; you need not fear
Thieves and robbers while I am here.
Chee, chee, chee.

"Modest and shy as a nun is she;
One weak chirp is her only note:
Braggart and prince of braggarts is he,
Pouring boasts from his little throat:
Bob-o'-link, bob-o'-link,
Spink, spank, spink:
Never was I afraid of man:
Catch me, cowardly knaves, if you can!
Chee, chee, chee."

The bobolink is described as follows: *Male*—Black head, chin, tail [illegible] and underparts; buff patch on back of neck; also buff edges to some [illegible] wing feathers; rump and upper wing coverts white; bill [illegible] lar to female. *Female*—Below yellowish brown, above streaked brown [illegible] rump, with yellow and white tips to some feathers; two [illegible] Mabel Osgood Wright says: "Of all our songsters none [illegible] of fact and fancy more fully than the bobolink, and [illegible] his song. Sit upon the fence of an upland meadow any time from May until the last of June, watch and listen. Up from the grass the [illegible] some singing and dropping again, others rising lark-like until the [illegible] sound like the tinkling of an ancient clavichord. Meanwhile the grass [illegible] of nests and brown mothers, neither of which you see, for you are wholly engrossed by the song." Professor T. N. Willing of the University of Saskatchewan adds: "The bobolink breeds on the prairies of Eastern Saskatchewan and a few have been recorded about the Cypress Hills, but they are not common farther west than the Touchwood Hills. They arrive in the Qu'Appelle district about June 1st, and do not differ from the eastern birds." An excellent chapter on the bobolink, accompanied by a full-page colored illustration, is found in *Our Birds and their Nestlings* by Margaret Coulson Walker (American Book Co.). See also *Birdcraft* by Mabel Osgood Wright (Macmillan) and *Our Common Birds and How to Know Them* by John B. Grant (Scribner). Christopher P. Cranch's poem *The Song of the Bobolink* is found in Walker's *Our Birds and their Nestlings.*

PAGE 105 – **Bed of hay.** The nest is a heap of twigs and grass on the ground in hay-fields and low meadows. It is very difficult to discover the nest.

PAGE 106 – **Humdrum crone.** A commonplace old fellow. "The bobolink, after the midsummer moult, becomes a dull, brown-striped bird like his wife, and shedding his lovely voice and glowing feathers together, he keeps only a call note."

THE WALLS OF SPARTA

Laconia, of which Sparta was the capital, was a small state in the southern part of Greece, about 50 miles from north to south. The Spartans owed their political and military power in Greece almost entirely to the laws of Lycurgus, which remained in force for over five hundred years. While there was much that was admirable in these laws and in their effect upon the nation as a whole, yet at the same time they had fatal defects which in the end proved the ruin of the Spartans. "In Sparta freedom of thought and action were both suppressed to a degree rarely known, the most rigid institutions existed, and the only activity was a warlike one. All thought and all education had war for their object, and the state and city became a compact military machine." Interesting accounts of the Spartans and their institutions, which form an admirable commentary on this selection, are found in *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn) and in *Historical Tales: Greece* by Charles Morris (Lippincott).

PAGE 107 – **Was a soldier.** Charles Morris says: "The people of Laconia were composed of two classes. The country had originally been conquered by the Spartans, and the ancient inhabitants, who were known as Helots, were held as slaves by their conquerors. They tilled the ground to raise food for the citizens, who were all soldiers, and whose whole life and thought were given to keeping the Helots in slavery and to warlike activity. That they might make the better soldiers, Lycurgus framed laws to do away with all luxury and inequality of conditions, and to train up the young under a rigid system of discipline to the use of weapons and the arts of war. No one was allowed to take his meals at home. Public tables were provided, at which all must eat, each citizen being forced to belong to some special public mess. At these tables all shared alike. The kings and the humblest citizens were on an equality."

King of Sparta. There were really two kings in Sparta with equal power and jurisdiction. The duties of the kings were mainly confined to the command of the armies and the celebration of religious observances.

PAGE 108 – **Ten thousand men.** At the time of the Persian War there were but eight thousand citizens; at a later date the number had decreased to about five hundred.

A narrow pass. The famous pass of Thermopylæ, between Thessaly and Phocis, was a road a mile in width, at each end of which were narrow passes, called gates—the name Thermopylæ meaning "hot gates." On one side was a mountain-wall, with the sea on the other side, while the pass itself was marshy. There was an old wall across the pass which the Greeks rebuilt. A very graphic ac-

count of the fight at the pass is given in the chapter entitled 'How the Spartans died at Thermopylæ'' in Charles Morris's *Historical Tales: Greece.*

King of Persia. The invasion of Greece under Xerxes, king of Persia, began in 481 B.C. The fight at Thermopylæ took place during the summer of the next year. It is impossible to believe the stories told by the Greek historians as to the number of men in the army of Xerxes, but at any rate the Persian army that invaded Greece was the most stupendous aggregation of fighting men the world had up to that time seen. Seven years were taken up in gathering them together. See Shaw's *Stories of the Ancient Greeks.*

Dressing their long hair. When the Spartans combed their hair before battle it was a sign that they had determined to die at their posts. "The three hundred Spartans that formed the body-guard of Leonidas were picked men, somewhat advanced in years, and everyone with a son left behind in Sparta, so that no Spartan family should become extinct through the possible accidents of battle."

PAGE 109 – **Surrounded.** A traitor Greek led the Persians through a disused pass over the mountains, so that they were able to take the Greeks in the rear.

Refused to flee. In the final combat 300 Spartans, 700 Thespians, and 400 Thebans took part. After the death of Leonidas those who remained of the Thebans surrendered, but the Spartans and the Thespians, scorning to yield, perished where they stood.

Leonidas. One of the kings of Sparta, who was in command of the Greek forces. Xerxes cut off the head of the Greek leader, and continued the march into Greece. The name Leonidas means "The Lion's Son." Over his grave in the pass was carved a marble lion, with an inscription by one of the Greek poets. The translation in verse is as follows:

"In dark Thermopylæ they lie.
Oh, death of glory, thus to die!
Their tomb an altar is, their name
A mighty heritage of fame.
Their dirge is triumph; cankering rust,
And time, that turneth all to dust,
That tomb shall never waste nor hide,
The tomb of warriors true and tried.
The full-voiced praise of Greece around
Lies buried in this sacred mound;
Where Sparta's king, Leonidas,
In death eternal glory has!"

THE GOOD SWORD EXCALIBUR

This selection is Chapter II of *King Arthur and His Knights* by Maude L. Radford. The first chapter deals with the birth of Arthur and the establishment of his kingdom. If possible this chapter should be read to the class before dealing with the selection in the text. *The Coming of Arthur* in Tennyson's

Idylls of the King may also be read in this connection, as a great deal of it bears specifically on the story here told. See also *Tales from Tennyson* by G. C. Allen (Constable), which tells the story of *The Coming of Arthur* in prose.

There is very little known about the real history of King Arthur. In fact many have doubted that such a prince ever had any existence. He is said to have been chief of the British tribe of the Silures in the 6th century and to have drawn together the scattered tribes of the Britons to oppose the Saxons. He made headway against the invaders for a time, but was killed at the battle of Badon Hill in 520. He is also said to have been buried at Glastonbury, about twenty-one miles from Bristol. However this may be, there has gathered around Arthur a body of legend and story that has made his name and his deeds famous. Lord Tennyson has made him the central figure of his great poem *Idylls of the King*.

The storehouse of information in regard to King Arthur is *Le Morte Darthur* (The Death of Arthur) by Sir Thomas Malory, completed in 1470 and printed in 1485 by Caxton. Many other stories, however, have been added, so that now there is little consistency in the Arthurian story. Incidents related of one knight are in other versions ascribed to another knight. It is best to accept each story as it stands without attempting to reconcile it with that related by another writer. An abridged edition of *Le Morte Darthur*, edited for school use by Douglas W. Swiggett, is published in *Pocket Classics* (Macmillan).

An invaluable little book in connection with this selection is *King Arthur and his Noble Knights of the Round Table* by Alfonzo Gardiner in *Bright Story Readers* (Macmillan). This tells the story of Arthur as nearly as possible in the words of Sir Thomas Malory. It tells of the coming of Arthur, his proving himself to be the son of Uther Pendragon, his coronation, his subjugation of his enemies, his founding of the Order of the Round Table, his marriage with Guinevere, his obtaining the sword Excalibur, his defeat of the Romans, his triumphs over the Saxons, and follows him through his many adventures until his death. *Legends of the Middle Ages* by H. A. Guerber gives a full account of Arthur and his knights. See also *Stories from History and Literature* by A. Gertrude Caton (Macmillan), *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday), *Legends of King Arthur and His Court* by Frances Nimmo Greene (Ginn), and *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

PAGE 111 – **Merlin.** A magician who plays an important part in the Arthurian legends. It was he who brought up King Arthur and secured him his kingdom. He finally met his death through the blandishments of Vivien, one of the ladies of Arthur's court. See *Merlin and Vivien* in Tennyson's *Idylls of the King* (Macmillan) and the chapter entitled "The Beguiling of Merlin" in *Stories of the King* by James Baldwin (American Book Co.). All the books mentioned above deal exhaustively with Merlin. See particularly *The Arthurian Epic* by S. Humphreys Gurteen (Putnam).

Three tall women. Malory says that these were King Arthur's sister, Queen Morgan le Fay; the Queen of the Northgales; and the Queen of the Waste Lands. Tennyson in *The Coming of Arthur* describes them as

> "three fair queens,
> Who stood in silence near his throne, the friends
> Of Arthur, gazing on him, tall, with bright
> Sweet faces, who will help him at his need."

When Arthur is sorely wounded and about to pass away, it is these three Queens who come across the great water in the barge which is to carry him to the island-valley of Avilion, the world after death. See *The Passing of Arthur* in Tennyson's *Idylls of the King* and Allen's *Tales from Tennyson.*

PAGE 112 – **The Lady of the Lake.** There is much confusion in the Arthurian romances as to the personality of the Lady of the Lake. It is perhaps better to think of her merely as she is described by Tennyson in *The Coming of Arthur:*

"And near him stood the Lady of the Lake,
Who knows a subtler magic than his own,
Clothed in white samite, mystic, wonderful.
She gave the King his huge, cross-hilted sword,
Whereby to drive the heathen out: a mist
Of incense curl'd about her, and her face
Wellnigh was hidden in the minster gloom:
But there was heard among the holy hymns
A voice as of the waters, for she dwells
Down in a deep; calm, whatsoever storms
May shake the world, and when the surface rolls,
Hath power to walk the water like our Lord."

Cross-hilted sword. Excalibur, the famous sword of King Arthur. The word means "cut-steel." The Lady of the Lake was engaged nine years in the manufacture of the weapon. Tennyson describes the scene and the sword as follows:

"There likewise I beheld Excalibur
Before him at his crowning borne, the sword
That rose from out the bosom of the lake,
And Arthur row'd across and took it—rich
With jewels, elfin Urim, on the hilt,
Bewildering heart and eye—the blade so bright
That men are blinded by it—on one side,
Graven in the oldest tongue of all this world,
'Take me,' but turn the blade and ye shall see,
And written in the speech ye speak yourself,
'Cast me away!' And sad was Arthur's face
Taking it, but old Merlin counsell'd him,
'Take thou and strike! the time to cast away
Is yet far off!' So this great brand the king
Took, and by this will beat his foemen down."

The cross-shaped hilt of the sword was symbolical of its religious significance. See James Baldwin's *Stories of the King*, and *Boy and Girl Heroes* by Florence V. Farmer in *Everychilds' Series* (Macmillan).

PAGE 113 – **Cast me away.** A description of the casting away of Excalibur, after Arthur had completed his work and had received his fatal wound, is found in *The Passing of Arthur* in Tennyson's *Idylls of the King.*

PAGE 114 – **Very far off.** Not until he had fulfilled the purpose of his life and at his life's close. See the last chapter of Maud L. Radford's *King Arthur and his Knights.*

STORM SONG

This poem describes a storm in mid-ocean. The ship is a sailing-vessel, with all sails furled and hatches securely fastened down. Although the waves are washing over the deck and the tempest raves, the mariner trusts in God and will meet his fate cheerfully, whatever that fate may be.

PAGE 116 – Guiding chart. A strong metaphor derived from the subject of the poem.

TOM, THE WATER-BABY

This selection is taken from Chapter III of *The Water Babies: A Fairy Tale for a Land-Baby.* The text is considerably changed from the original, but nothing essential is omitted. The book was written by Kingsley for his youngest son, "Grenville Arthur, and all other good little boys." Alfonzo Gardiner says "The tale appeared in serial form in *Macmillan's Magazine* in 1862, and was published in book form in 1863. At this time chimneys were swept by little boys who were sent up them with a hand-brush, and, climbing upwards, swept as they went, until they reached the top. The work was hard and dangerous, and the little sweeps were often very cruelly treated. As the flues from different rooms often ran into one main flue, the sweep frequently lost himself in the dark and crooked flues when climbing upwards, but especially when returning. By an Act of Parliament passed in 1840, it became unlawful, after July 1st, 1842, for a master-sweep to take an apprentice under 16 years old, and no one under 21 years of age was to be allowed to ascend a chimney. This law had been almost entirely evaded, but the publication of *The Water Babies* drew such attention to the exceeding cruelty of forcing little boys to do this dangerous work, that more stringent regulations for the enforcement of the Act were made in 1864. Chimneys are now swept by a special brush invented in the early part of the 19th century." A good abridgment of *The Water Babies,* edited by Alfonzo Gardiner, is found in *Bright Story Readers* (Macmillan).

The story of *The Water Babies* is briefly as follows: Tom, the little chimney-sweep and his master Grimes, who ill-treated and starved him, had set out to sweep the chimneys of Harthover Place. On their way across the beautiful country they met an Irishwoman, who walked beside Tom and reproved Grimes for his wickedness, and then suddenly disappeared. Tom got lost among the many chimneys of Harthover Place and found himself in a room where a beautiful little girl lay asleep. He was so surprised at the reflection of his little soot-begrimed self, that he exclaimed aloud and wakened the little girl and her nurse. He jumped out of the window and escaped, although Sir John Harthover and several servants and Grimes ran after him. He ran through the woods and meadows and over a very steep cliff, till he came to a cottage where an old woman kept a little school. Here he became very ill with fever, and because he was very thirsty he ran down to the river when he was left alone. Although the

big people who found his little black body thought he was drowned, he really had become a water-baby with a little frill of gills around his neck.

Tom was not a good baby, but teased the water-creatures so that the water-fairies were not allowed to make him happy. One day some otters came rolling and swimming down towards the sea. When they found Tom was not good to eat, they teased him and called him an eft, and told him the salmon would soon come from the sea and eat him up. When Tom came to the sea and really met the salmon, he found them to be very kind and they told him there were more water-babies to play with in the sea. He found some of these and helped them plant a water-garden, and was taken by them to St. Brandan's Isle, where there were thousands of water-babies.

At St. Brandan's Isle also were two fairy-sisters. One was Mrs. Be-done-by-as-you-did, with a black bonnet and shawl and green spectacles and a hooked nose and a birch rod, who gave sea-apples to good babies and hard pebbles to bad ones. She told Tom that when all the babies were good she would be always beautiful like her sister Mrs. Do-as-you-would-be-done-by, who came on Sundays and cuddled and loved the babies. Tom wanted to be good, so a teacher was sent to him, who turned out to be Miss Ellie, the beautiful little girl from Harthover Place, who had one day fallen over a cliff at the sea-side and to whom the fairies had given a pair of wings and had taken her away. She taught him every day but Sunday, and Tom loved her so much that he begged to be allowed to go away with her on Sundays also. The good fairy told him he could not go until he was willing to help some one whom he did not like. Tom was very sad, because the only one whom he felt he really should want to help was Grimes. This made him so cross that at last Miss Ellie was not allowed to teach him any more. Then he begged to be allowed to go to help Grimes.

Now Grimes had fallen into the water one night while fishing, and had been carried away and made a prisoner in a chimney-top at the Other-end-of-Nowhere. So Tom set out to find him, and when he reached there he found that Mrs. Be-done-by-as-you-did had come too, and she told Grimes he was treated in this way because he had treated Tom badly. Tom tried to pull the chimney down with his little hands and free his old master. This kindness and the news that his mother was dead softened the hard heart of Grimes, and when he spoke kindly to Tom the chimney fell away and he was freed. Mrs. Be-done-by-as-you-did then became beautiful like her good sister, and Tom recognized in her the Irishwoman who had talked to him on the way to Harthover place.

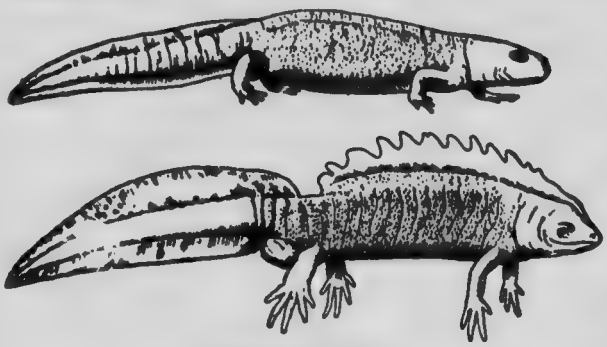
Tom was blindfolded and taken back to St. Brandan's Isle and was allowed to have Miss Ellie as his teacher and to go away with her on Sundays, because he had conquered himself and had learned to do the things he did not like. The story of *The Water Babies* is told in more extended form in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.).

PAGE 116 – **The dragon-fly.** The first part of Chapter II of *The Water Babies* tells how Tom came to make friends with a number of the water creatures, among others with a dragon-fly. The dragon-flies are also known as Devil's darning-needles. They are familiar insects during the summer months. See illustrations in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). An interesting chapter on dragon-flies is found in *Outdoor Studies* by James G. Needham (American Book Co.). *Pond Life* by the Rev. Charles A. Hall in *Peeps at Nature* series (Macmillan) has a beautiful colored illustration. See also *Pond Life* by E. C. Ash in *The People's Books* (Jack), the chapter entitled "Not Lost but Gone Before" in *Parables from Nature* by Margaret Gatty (Arnold), and *Stories of Animal Life* by Charles Frederick

Holder (American Book Co.). A good story to read to a class is 'The Oldest Dragon-fly Nymph'' in *Among the Pond People* by Clara Dillingham Pierson (Dutton).

Gnats. A good description of the common gnat is found in *Pond Life* by the Rev. Charles A. Hall in *Peeps at Nature* series (Macmillan).

PAGE 117 – **Otters.** The otters in Great Britain are looked upon as the pirates of the streams, on account of the large number of fish they eat. See *British Land Mammals and Their Habits* by A. Nichol Simpson in *Peeps at Nature* series (Macmillan).



EFTS OR NEWTS

The upper figure is the female, the lower the male

PAGE 118 – **Eft.** More familiarly known as newts. Edward C. Ash in *Pond Life* in *The People's Books* (Jack) says: "The female newt lays each egg on a leaf which she bends over, so as to protect it from fish and other dangers. The eggs hatch into most charming little creatures, delicate, graceful and beautifully colored. Gradually the young newt grows more like the adult; the large external gills which give it so original an appearance disappear. When the young newts are mature, they leave the water and do not return until a year or two later." See Book II of *Senior Country Reader* by H. B. M. Buchanan (Macmillan). The following interesting story is told by the Greeks to explain the origin of the newt: "During the time that Ceres was wandering in search of her daughter Proserpina, she, on one occasion, suffered very much from thirst. Coming to a thatched cottage, she knocked at the door, when an old woman came out. The goddess asked for water, but the old woman gave her a sweet drink, which she had made from parched barley, and Ceres, being very thirsty, drank freely. While she was drinking, Abas, or Stellio, a boy of bold and impudent look, who was standing by, laughed at her and called her greedy. Offended at the insult, the goddess threw the remainder of the liquor, with the barley, over the boy, and a sudden change took place in him. His arms became legs, a tail grew from his body, his skin was spotted and stained with the liquor. So that he might not be able to harm others, his size was diminished till he was less than a small lizard. The old woman, astonished, tried to touch the new marvel, but he fled from her, and sought refuge under a stone. Ever since that time, the newt tries to hide himself in shame." See *Old Greek Nature Stories* by F. A. Farrar (Harrap).

PAGE 119 – **Salmon.** See H. B. M. Buchanan's *Senior Country Reader, Book II*, for a description of the salmon.

Cheshire cat. A. Wallace in *Popular Sayings Dissected* (Stokes) explains:

"To grin from ear to ear. A particular pattern of stamp for the butter pats is in general use among the farmers of certain agricultural districts. In Cheshire the popular imprint was a cat of a particularly 'open countenance': hence the expression."

PAGE 120 – **Trout.** See H. B. M. Buchanan's *Senior Country Reader, Book II.*

PAGE 121 – **Eels.** H. B. M. Buchanan says: "Eels migrate, but they reverse the habits of the salmon. Whereas the salmon ascend our rivers to lay their eggs, and descend to the sea to fatten themselves and recruit their strength, the eels reverse the process, by descending to the brackish or salt water to lay their eggs, and by ascending our rivers for their food. After the little eels have been hatched out in the warmer brackish waters of our estuaries, they ascend the rivers in countless myriads, and so desperate are their efforts to reach certain points in our rivers, that they will climb up and over any obstacle in their way,—the upright posts of waterfalls, or the moist rocks at the side of the falls." See *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.).

HOW THE LEAVES CAME DOWN

This pretty little poem fancifully represents the leaves as children at bedtime begging to stay up just a little longer. The father-tree listens to their pleadings and indulgently grants their wish. Then with a toss of his head they are all made to flutter down to their winter bed on the ground, where they huddle together contentedly waiting for the snow to come and cover them up.

THE SILK SPINNER

Further interesting information in regard to the subject-matter of this selection may be found in the chapter entitled "The Work of the Silkworm" in *How We are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan) and in Chapters 14-16 of *How the World is Clothed* by Frank George Carpenter (American Book Co.). This last book has a very detailed description of the cultivation of the silkworm.

Frank George Carpenter tells the following Japanese story, which explains the origin of the manufacture of silk: "Once upon a time there lived in India a beautiful little princess who had a stepmother more cruel than that of Cinderella. She whipped her and starved her, and finally tied her up in the hollow trunk of a mulberry tree and threw her into the ocean. It was then that the girl's fairy godmother appeared. She kept away the winds and storms, and watched over the little one, while her mulberry boat sailed away to Japan. There the boat was swept far up on the shore, and the little maiden stepped out. The sands drifted over the trunk of the mulberry, and the rich earth from the mountains washed down upon it, so that it took root and became a great tree. It

grew blossoms and berries; and from its seeds Japan soon had many groves and orchards of mulberries. The little princess was welcomed by the inhabitants, and so kindly treated by them that, when about to die, she begged her fairy godmother to present some great gift to the Japanese people which should always make them remember her coming. The fairy thereupon turned her into a silkworm, and taught her to eat mulberry leaves and spin silk therefrom. In time she became a moth, and laid hundreds of eggs, from which were produced other silkworms, and finally a great silk industry." It is said that some eggs of the silkworm were smuggled out of China by two monks who concealed them in their bamboo walking-sticks and brought them to Europe. The monks had learned all the secrets of the industry in China, and taught the people of Europe to manufacture the silk.

PAGE 126 – **Eggs.** "When first laid the eggs are yellow, but they soon become green and afterwards black. They are nc bigger than pin heads, and are so light in weight that it takes thirty-five or forty thousand of them to equal an ounce. It would take almost one-half million to equal a pound." See *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.).

Mulberry leaves. A description of a mulberry orchard is given in Frank George Carpenter's *How the World is Clothed.*

JIMMY AND THE TOADS

This selection is the story of a professor who found three boys stoning a toad and who undertook to teach them a lesson in kindness by the indirect method of interesting them in the toad itself. By watching the toads, they became so interested that they determined to make pets of them and watch them further. The following is an excellent poem to read in connection with the story in the text:

A PLAIN STORY

I'm a clumsy, awkward toad,
And I hop along the road—
'Tis the only way toads can well meander;
While in yonder marshy bog,
Leaps my relative, the frog,
Very near my aunt, the water salamander.

And if you should ever stray
Near a slimy pool some day,
And along its grassy margin chance to loiter,
Do not pass it lightly by,
For it is the spot where I
Was born, a lively little tadpole in the water.

And although I take no pride
In my ugly, warty hide,
Yet they say within my head there is a jewel;
But I hope you will not tell,
For you all know, very well,
That some boys (whom I could name) are very cruel.

I'm a homely, harmless thing,
I catch insects on the wing,
And in this, I serve you all, it is my duty;
And now tell me, which is best
To be useless and well dressed,
Or be useful, even though I have no beauty?

PAGE 130 – Stoning a toad. Clifton F. Hodge in *Nature Study and Life* (Ginn) has a most complete and interesting study of the toad entitled "The Common Toad: Its Life Story and Work." The treatment is exactly along the line of the selection in the text. One paragraph, which sums up in part the teaching of the chapter, may be quoted: "No animal is more apt to be grievously abused by the children. Experience has shown that a little instruction of the right kind wholly does away with this and makes them its most sturdy protectors. What child could ever again harm a toad after watching it catch insects for an hour, or after raising a few from the egg? The study may thus yield the best kind of moral culture." See *Short Stories of our Shy Neighbors* by Mrs. A. B. Kelly (American Book Co.), *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.), the chapter entitled "The Story of a Toad" in *Our Common Friends and Foes* by Edwin Arthur Turner (American Book Co.), and *Natural History* by Alfred H. Miles (Dodd).

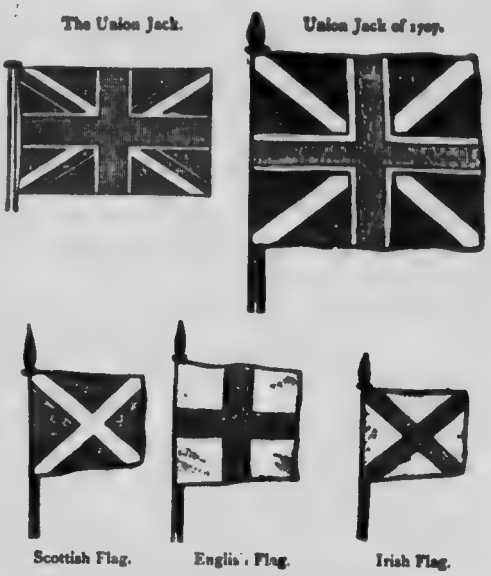
THE UNION JACK

This poem, written by Edward Shirley, teaches the lesson of loyalty to the flag and pride in it, because of the "honor, faith, and freedom" which it represents.

The Union Jack is made up of the flags of St. George representing England, St. Andrew representing Scotland, and St. Patrick representing Ireland. The flag of St. George is white with a plain red cross, the flag of St. Andrew blue with a white diagonal cross, and the flag of St. Patrick white with a red diagonal cross. When England and Scotland were united in 1707 under the name Great Britain, the flags of St. George and St. Andrew were combined, and the Union Jack of Anne, as it is called, continued to be the flag of Britain until the union with Ireland, under the name Great Britain and Ireland, when the flag of St. Patrick was added to the Union Jack of Anne. The flag then adopted is our present Union Jack. *See Illustration on page 114.* A full history of the Union Jack, with numerous illustrations in color showing the evolution of the flag, is given in *History of the Union Jack: How It Grew and What It Is* by Barlow Cumberland (Briggs).

George, the patron saint of England, is said to have been born in Cappadocia. His parents were noble, highly educated, and Christians, and from them he received a careful religious training. At an early age he became a soldier and rose rapidly in his profession. He is said to have visited Britain in connection with a military expedition. When the Emperor Diocletian began his persecution of the Christians, George sought a personal interview with him,

professed his faith, and at once renounced his commission in the army. He was seized, cruelly tortured, and finally put to death at Nicomedia on April 23rd, 303. There is very little historical foundation for the story of George. It is probable that the account of his fight with the dragon is nothing more than a Christian version of the Greek story of Perseus slaying the dragon to save the life of Andromeda. See *The Heroes* by Charles Kingsley in *Pocket Classics* (Macmillan). In 1222 the Council of Oxford ordered that his feast—April 23rd—should be kept as a national festival, but it was not until the reign of Edward III that he was made the patron saint of England. An interesting account of St. George is given in *Stories of Old* by E. L. Hoskyn (Macmillan) and in *St. George and Merry England* prepared by Alfonzo Gardiner in *Bright Story Readers* (Macmillan). See also *A Child's Garden of Stories* by Maude Elizabeth Paterson (Macmillan).



THE FLAG OF GREAT BRITAIN AND IRELAND

Andrew, the patron saint of Scotland, was one of the Twelve Apostles of Jesus. He was born at Bethsaida, on the Lake of Galilee, and had been a disciple of John the Baptist. It is said that after the crucifixion of Christ he preached throughout Asia Minor, and even as far as the Volga River. He was crucified at Patras, in Achœa, on a cross similar in shape to that which ever since has borne his name. It is said that his relics were miraculously brought to Scotland and buried on the spot where St. Andrew's now stands. The stories connected with him are many and are chiefly legendary. About the middle of the 8th century he became the patron saint of Scotland, his day being celebrated on November 30th. See *The Seven Champions of Christendom* prepared by W. H. Webster in *Bright Story Readers* (Macmillan).

Patrick, the patron saint of Ireland, was born probably about the year 389. He is said to have been born in Scotland and to have been brought up as a Christian. At the age of sixteen he was carried away to Ireland by a band of Irish marauders, and was employed as a cattle-herder. After six years he made his escape and landed in Gaul. Subsequently he returned to Ireland and converted that country to Christianity. He died at Saul, in the north of Ireland, on March 17th, 461, and was buried there. "His grave is with us to this day; the cathedral of Downpatrick has been raised as his tombstone; but what is far better, we have the inspiration of his life and example." He early became the patron saint of Ireland, his day being celebrated on March 17th. A full and interesting account of St. Patrick is given in *Stories of the Irish Saints Told for Children* by the Rev. J. Sinclair Stevenson (Religious Tract Soc.). See also E. L. Hoskyn's *Stories of Old*.

As the days of the three patron saints, whose crosses are included in the Union Jack, fall within the school term, it would be specially appropriate to deal with the origin of the flag on one or other of these days.

BLACK BEAUTY'S BREAKING IN

This selection is Chapter III of *Black Beauty: The Autobiography of a Horse* published in 1877. The book bears as its motto a quotation from *The Life of Charles Kingsley:* "He was a perfect horseman, and never lost his temper with his horse, talking to and reasoning with it if it shied or bolted, as if it had been a rational being, knowing that from the fine organization of the animal, a horse, like a child, will be confused by panic fear, which is only increased by punishment."

The preface to one of the American editions of *Black Beauty* says: "*Black Beauty,* the *Uncle Tom's Cabin* of animal life, was written by an invalid Quaker lady of Yarmouth, England. It has had a larger sale than any other tendency book published in England or America, and has been translated into many languages. Millions of copies have been sold. Miss Sewell wrote the book on a bed of pain; she received one hundred dollars for the copyright; and only lived to see the beginning of its great influence in the world. The volume was published in 1877, and its circulation has never been so large as now. The American Humane Society printed more than half a million copies of the work in a little more than a year. The demand for the book in Latin America is very great. The book was not written for the market, but for an influence to meet a need."

PAGE 137 – **Now beginning.** The first two chapters of *Black Beauty* relate the early history of the colt.

Squire Gordon. It was Squire Gordon who purchased Black Beauty from his first owner, and it was Mrs. Gordon who gave him his name.

PAGE 142 – **Many kinds of men.** The story related by Black Beauty in the book illustrates the fact that many kinds of men have to do with horses. "A horse never knows who may buy him, or who may drive him." The whole book is most interesting, and should, if time permits, be read in class.

DAYBREAK

This poem was included in "The First Flight" of *Birds of Passage* published in 1856 in *Miles Standish and Other Poems.* It describes the beginning of day and everything awakening to renewed activity. The call is from the wind which has now risen with the sun and giving its summons to the mists to vanish and the ships to proceed in safety. Then it hurries over the land calling to everything to greet the new day, lastly passing over the churchyard, where all is quiet and still and from which the dead will not rise until the last Great Day. Augustus White Long says: "Many of Longfellow's best poetic qualities appear in this poem—simplicity, directness, proportion, and aptness of phrase. At the end there is the element of surprise, which is rarely lacking in poetry of excellence."

PAGE 143 – **Chanticleer.** The rooster. The word means literally "clear-singer."

THE BOY MUSICIAN

This selection was adapted by the editors of *Brooks's Readers* (American Book Co.) from an article by Bertha Leary Saunders, that appeared originally in *Music and Childhood*, a magazine published in Chicago.

Wolfgang Amadeus Mozart was born at Salzburg, Germany, January 27th, 1756. He was educated by his father, a violinist in the service of the Archbishop of Salzburg. When he was five years of age, he took lessons on the harpsichord with his sister Marianne, four years his senior, and a year later he composed pieces of his own. In 1762 his father took him and his sister on a concert tour, during which he visited nearly all the courts of Germany. From 1763 to 1767 he constantly appeared in public in Germany, France, Holland, and England, everywhere being received with admiring applause. In 1767 he composed an opera, and in 1769 went with his father to Italy, with the object of continuing his musical education. In the next year he composed an opera which was produced with great success at Milan. In 1771 he returned to Salzburg, but his happiest days were over. His patron, the Archbishop, died, and his successor was both hard and unsympathetic; he did not wish to part with Mozart, but he would not pay him enough to live upon. Trouble followed trouble. The people, eager to hear the boy, were indifferent to the grown man; pupils were difficult to obtain. In 1781 he settled in Vienna, and in the next year, married Constance Weber. His wife, though kind and sympathetic, was as careless as he about money-matters, and they were soon deeply in debt. His operas, while they added to his fame, did not bring much financial return, and an exaggerated sense of honor forced him to decline a lucrative offer from the king of Prussia, because he felt that he should not leave the service of the emperor of Austria who had been kind to him. He overworked himself, and died of fever at Vienna, December 5th, 1791. The next day he was hurriedly buried in a pauper's grave, the place of which is unknown. An interesting account of Mozart is given in *Stories of Great Musicians* by Kathrine Lois Scobey and Olive Browne Horne (American Book Co.). The book has a reproduction of a picture of the bronze statue of the composer, called "Mozart as a Child". See also *A Day with Wolfgang Amadeus Mozart* by May Byron (Hodder).

PAGE 144 – **His father.** Leopold Mozart was a violinst of some repute, a strikingly handsome man, and of a very kindly disposition.

His sister. Her name was Marianne, but she is called indifferently Marian, Maria, and Anna.

PAGE 145 – **Herr Mozart.** Mr. Mozart.

Second violin. An easier part to play than first violin.

PAGE 146 – **At the courts of kings.** While in Vienna the children were great favorites at court and were frequently asked to play by the empress. Scobey and Horne's *Stories of Great Musicians* has an interesting note: "Wolfgang was not at all spoiled by the praise he received. He did not think of the empress as a sovereign. To him she was only a kind loving friend. Sometimes he would spring into her lap, throwing his arms about her neck and kissing her. The empress had a little daughter called Marie Antoinette, who afterwards became queen of France. One day, at the palace, Wolfgang was playing with her. He slipped on the polished floor and fell. Marie Antoinette helped him to his feet. 'You are very kind and I will marry you,' he said.

Before the Mozart children returned to Salzburg, the empress sent them each a present. To Anna she gave a beautiful white silk dress. Wolfgang's gift was a lilac-colored suit, trimmed with bands of gold braid. He often wore this suit when he played at concerts. With his powdered curls, bright knee buckles and little sword, what a picture he must have made!"

Piece of music. The music referred to was sung by the choir of thirty voices of the Sistine Chapel, in the Vatican, the palace of the Pope. It is the rule of the chapel that only members of the choir shall have copies of this music; all others are forbidden even to copy it.

PAGE 147 – **Church of St. Peter's, Rome.** The illustration at the bottom of page 147 is that of St. Peter's, the metropolitan church of the Roman See. *The Century Cyclopedia of Names* describes the church as follows: "The ancient basilica had become ruinous in 1450, and it was decided to replace it. Little was accomplished until 1506, when the carrying out of the plans of Bramante was begun. Advance was slow until 1534, when Michelangelo's designs were substituted; but the dome was not completed until 1590, and the basilica was dedicated only in 1626. The plan is a Latin cross, 613½ by 446½ feet, with rounded apse and transepts, and a vestibule. The height of the nave is 152½ feet, its width 87½. The interior diameter of the dome is 139¼ feet, its height to the top of the cross, 448. The architecture is heavy pseudo-Roman, all the members being of such huge size that much of the natural effect of magnitude is lost. The interior is lavishly decorated with stucco ornament, and gilding, with colossal statues of saints. The pedmented dome, resting on its four enormous piers, is one of the most magnificent achievements of architecture. The high altar is canopied with bronzed baldacchins 95 feet high, with spiral columns. Parts of the walls and vaults are covered with mosaic. There are many papal and princely tombs, rich in statuary, some of it fine." See *A History of Art* by William Henry Goodyear (Barnes).

THE GOLDEN KEY

As the dew was dying off the ground the boy wakens to enjoy a holiday with the prospect of fine weather and a happy day. He sets out to climb the hill, but before noon a storm breaks, and he sits down with tears of disappointment. At last the storm is over, and, as the boy looks up, he sees a rainbow spanning the valley from hill to hill. In joy he sets out once more on his journey, hoping at the crest of the hill to find the golden key. When he reaches the top of the hill the rainbow is beneath him in the valley. So he wanders on and on, until just as night is coming on he sees with joy his own home beneath him in the valley. As his mother strokes his head and bids him good-night, the rainbow rises again, and he realizes that the golden key is here in his own home.

This lesson of love and happiness to be found at home is similar to that of *The Golden Windows* by Laura E. Richards on page 193 of the *Fourth Reader*, and of *The Old Brown House* by Eudora S. Bumstead on page 131 of the *Third*

Reader. The Golden Key corresponds to the Pot of Gold which is fabled to be found at the foot of the rainbow.

STORY OF CÆDMON

This selection is taken from *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.). The original title is *A Shepherd Who Became a Singer.*

Cædmon lived during the seventh century and was probably of Celtic origin. Following the miracle related in the text, he was received into the monastery and became a monk. He lived there for many years, engaged in the production of his poems, and died unexpectedly about 670. After his death, by general consent of his countrymen, he was recognized as one of the saints of the Church. A modern cross in the churchyard of the parish church near the ruins of the monastery commemorates Saint Cædmon. See *The History of Early English Literature* by Stopford A. Brooke (Macmillan).

PAGE 151 – **Whitby.** Whitby, in Yorkshire, is beautifully situated at the mouth and on both banks of the River Esk. The old town stands on the steep slope above the river, and a long flight of steps leads up to the ruins of the monastery. In 657 Hilda, a grandniece of Edwin, king of Northumbria, founded this monastery for the religious of both sexes, and governed it as abbess until her death. It was she who recognized the miraculous gift of Cædmon, and commanded him to become a monk. "The existing ruins of the monastery comprise part of the early English choir, the north transept and the rich decorated nave. The west side of the nave fell in 1763 and the tower in 1830. On the south side are foundations of cloisters and domestic buildings." The picture in the text shows the ruins as they were until the month of December, 1914, when the west side was destroyed during a bombardment of Whitby by German armored cruisers.

PAGE 152 – **A beautiful song.** The song, translated into modern English, is as follows:

"Now must we praise
The Guardian of Heaven's Kingdom,
The Creator's might
And His mind's thought;
Glorious father of men!
As of every wonder He,
Lord Eternal,
Formed the beginning.
He first framed
For the children of Earth
The heaven as a roof;
Holy Creator!
Then mid-earth
The Guardian of Mankind.

The eternal Lord
Afterwards produced
The earth for men,
Lord Almighty."

PAGE 154 – The songs he wrote. It was only on sacred subjects that he could sing; on all other subjects his gifts deserted him.

SWEET AND LOW

This exquisite lullaby occurs between the 2nd and 3rd Cantos of *The Princess: A Medley* published in its original form in 1847. The keynote of the poem is struck in the 3rd and 4th lines of the second stanza. S. E. Dawson says: "Far over the rolling waters of the western sea though the father may be compelled to wander, his thoughts are ever with his babe in the nest, his labors and privations are lightened and ennobled by worthy and unselfish purpose. Sweet influence this of the babe, reaching far across the ocean, and uniting loving hearts!"

THE LAST LESSON IN FRENCH

This selection is adapted from a translation of one of the tales, *La Dernière Classe*, in a volume of short stories entitled *Contes du Lundi* published in 1873. Another version of the story is given in *The Golden Door Book* in *The Golden Rule Series* (Macmillan).

By the peace of Frankfort-on-Main which concluded the Franco-German War of 1870-71, France was compelled to give up to Germany Alsace and a part of Lorraine. These districts had belonged to France for several hundred years, and their surrender was a bitter humiliation. The Germans held, however, that their action was a military necessity, on account of the two strongly fortified cities, Strasburg and Metz. A short time after the two provinces had been handed over, an edict was issued by the German government compelling the use of the German language alone in the schools, and prohibiting the use of French. The story in the text relates the scenes that happened in one school when the edict came into force.

PAGE 156 – The Prussians. Prussia was the leading kingdom in the war with France. During the war the king of Prussia was crowned German emperor, the coronation taking place at Versailles, near Paris.
Defeats. The whole course of the war was disastrous for France.
PAGE 158 – Berlin. At the organization of the German Empire, Berlin, in Prussia, became the capital.
PAGE 160 – Vive la France. "Long Live France."

THE OVERLAND MAIL

This poem was originally published in 1886 at Lahore, India, in a volume entitled *On Her Majesty's Service Only, Departmental Ditties and Other Verses.* The book was subsequently published in England under the title *Departmental Ditties.* In the original the poem has the sub-title *Foot-service to the Hills.* The subject, of course, is the native mail-carrier, forcing his way in spite of all obstacles to his destination among the northern hills of India, where the exiles are waiting eagerly for letters from the home-land.

Empress of India. This poem was written while Queen Victoria was still alive.
Lords of the Jungle. The animals who prowl in and lord it over the jungle, and the even more lawless men who make it their home.
In spate. In flood.
The Service. The Post Office Department.
PAGE 161 – **Rose-oak.** A tree that grows above the foot-hills of the Himalayas.

MICHAEL THE UPRIGHT

This story, a very celebrated one in Dutch annals, concerns Admiral De Ruyter. He is of special interest to us, as it was he who led the Dutch in 1667, when they entered the Thames, burned a number of vessels, and destroyed an immense amount of stores.

Michael Adrianzoon De Ruyter was born at Flushing on March 24th, 1607. At the age of eleven he went to sea as a cabin boy and rose rapidly in his chosen profession. In 1636 he was placed in charge of an expedition organized by the merchants of Flushing against the French pirates. In 1640 he entered the service of the States-General of Holland with the rank of rear-admiral. At St. Vincent in 1641 he distinguished himself in a naval battle with the Spanish fleet. In 1642 he returned to the merchant service, where he remained until the beginning of the war with England in 1652. In the next year he was second in command to Admiral Van Tromp, and took part in the three naval battles with the English. Later he served against the Turks in the Mediterranean and on behalf of Denmark against the Swedes. In 1661 he signally defeated the pirates of Tunis and Algeria, compelling their submission. In 1665 he commanded the Dutch fleet against the English, winning an important victory. Seven years later he again engaged the English in a drawn battle, in which he managed to secure the safety of the merchant fleet he was convoying. In 1676 Holland was drawn into a struggle between France and Spain on the side of the latter, and De Ruyter was sent to the Mediterranean. In a battle off Messina he suffered defeat, himself receiving a mortal wound. In spite of this he succeeded in securing the safety of his fleet, but died at Syracuse on April 29th, 1676. For his services in this battle, the king of Spain raised him to the dignity of a dukedom, but notice of the honor did not reach him before his death. He was buried at Amsterdam, where a magnificent monument was raised to his memory. De Ruyter is one of the great naval heroes of Holland, and indeed of the world; he

is still held in affectionate remembrance by the Dutch people. See *Holland* by James E. Thorold Rogers in *The Story of the Nations* series (Unwin) and *The British Nation* by George M. Wrong (Macmillan). See also *British Battles on Land and Sea* by James Grant (Cassell).

PAGE 163 – **The Bey.** The ruler of Morocco is called the Bey. The title is also applied to the governor of a province.

THE WRECK OF THE HESPERUS

This ballad was printed in the *New World* on January 14th, 1840. The editor wrote to Longfellow: "Your ballad, *The Wreck of the Hesperus* is grand. Enclosed are twenty-five dollars, the sum you mentioned for it, paid by the proprietors of the *New World*, in which glorious paper it will resplendently coruscate on Saturday next. Of all American journals, the *New World* is alone worthy to contain it." Longfellow in his Journal for December 30th, 1839, writes: "I wrote last evening a notice of Allston's poems. After which I sat till twelve o'clock by my fire, when suddenly it came into my mind to write the *Ballad of the Schooner Hesperus;* which I accordingly did. Then I went to bed, but could not sleep. New thoughts were running in my mind, and I got up to add them to the ballad. It was three by the clock. I then went to bed and fell asleep. I feel pleased with the ballad. It hardly cost me an effort. It did not come into my mind by lines, but by stanzas."

PAGE 166 – **Hesperus.** The suggestion for the title of the ballad is found in Longfellow's Journal under date of December 6th, 1839: "News of shipwrecks horrible on the coast. Twenty bodies washed ashore near Gloucester, one lashed to a piece of the wreck. There is a reef called Norman's Woe, where many of these wrecks took place; among others the schooner *Hesperus.* Also the *Sea Flower* on Black Rock. Must write a ballad on this."

Fairy-flax. The mountain flax, which has a delicate blue flower.

Flaw. A sudden gust of wind.

Spanish Main. The Spanish ocean, off the coast of Central America. The name, however, was popularly applied to the northern South American and the Central American coasts.

Golden ring. A ring around the moon is supposed to portend a storm.

PAGE 167 – **Amain.** Violently.

PAGE 168 – **Stilled the Wave.** See *Luke VIII. 24.*

Norman's Woe. A dangerous reef near the entrance to Gloucester harbor on the Massachusetts coast.

Whooping-billow. Various terms strictly applicable to animate beings only are frequently applied by the poets to the wind and the waves, such as "growling," "whining," "muttering," "snoring," etc. The context generally determines the meaning.

PAGE 169 – **By the board.** Over the *board*, or side.

THE SHOEMAKER AND THE ELVES

This story is one of the *German Household Tales*, the work of Jacob and Wilhelm Grimm. These two brothers set themselves to collect the folk-tales of Germany and to narrate these in as nearly as possible the exact words of the peasants from whom they obtained them. The collection has frequently been translated into English, the most complete edition being that of Margaret Hunt published in *Bohn's Library* (Bell). An excellent selection is found in *Grimm's Fairy Tales*, edited by James H. Fassett, in *Pocket Classics* (Macmillan). *The Brownies* by Juliana Horatia Ewing in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan) may be read as a companion extract to the story in the text.

Horace E. Scudder says of Grimm's *Tales:* "The minds that devised and harbored the stories originally were child-like minds, to whom the world was a much more marvellous place than to modern educated men and women; not, it should be said, more marvellous than it is to the mind which can penetrate below the surface of things and read the wonders of actual nature; but superficially more marvellous, and children still look out on the world with somewhat the same eyes. They do not with their understandings accept these entertaining stories, but they have much the same sort of belief in them that when they are older they will take in the men and women of Shakespeare's dramas; and the exercise of their imagination in thus making real the singular objects presented to them is a healthful one, if it is kept simple and unstrained."

PAGE 172 – **The elves.** *See page 30.* In the old stories the elves were quite frequently very indignant at gifts of clothing offered them.

LITTLE BROWN HANDS

This poem draws a picture of boys in the country who are busy throughout the year either at work or at play. Each stanza describes some interesting task or pleasure. Finally the lesson is taught that busy hands become strong hands and that frequently the humble and poor who toil become the great ones of the land.

PAGE 174 – **Quail.** The quail is described as follows: Crown feathers slightly crested. White forehead; eye line and throat patch edged with dark. Above variegated reddish brown flecked with black, white, and tawny. Below whitish, warming on the sides to reddish, with dark streaks. In the female the forehead, throat and eye stripes are buffy. Bill rusty black. The peculiar note of the bird is "Bob-white! Bob-white!" Sometimes also "Poor-Bob-white!" Frank M. Chapman in *Bird-Life* (Appleton) says: "One of the best known members of the game family is our familiar Bob-white, the quail of the North and partridge

of the South. He inh its the eastern United States, and wherever found is resident throughout the year." See *Birdcraft* by Mabel Osgood Wright (Macmillan) and *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson).

Snowdrops. See page 58.

Elder-bloom white. "The elders are shrubby trees with large, fern-like leaves. They lift up flat, white flower clusters, sometimes as large as dinner plates, in June, and in the middle of summer dark red berries are ripening where the flowers were" See *Trees That Every Child Should Know* by Julia Ellen Rogers (Doubleday).

PAGE 175 – **Blackberry-vines.** The common blackberry is a shrub that grows from one to six feet high and is armed with stout prickles. The low blackberry, or dewberry, is a trailing shrub, armed with scattered prickles or nearly naked. The fruit of this latter is black, edible, and delicious. *See How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

Oriole's hammock-nest. The Baltimore oriole is described as follows: *Male:* Black head, throat, and upper half of back. Wings black, with white spots and edges; tail quills spotted with yellow. Everywhere else orange-flame. Bill and feet slatish black. *Female:* Paler, the black washed with olive. Below dull orange. The nest is a pensile pocket, woven of milkweed, flax, fine string, or frayings of co n, rope, etc., suspended at the end of a swaying branch at considerable distance from the ground. Mabel Osgood Wright in *Birdcraft* (Macmillan) says: "If the situation is protected from birds of prey, the nest is made quite open at the top; but if it is in a wild and remote region, the structure is more bottle-shaped, with a small opening, which completely hides the sitting bird. This accounts for the great variations in the form of nests found in different localities." *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan) has a beautiful colored illustration of both the male and female birds, together with their nest. See *American Birds* by William Lovell Finley (Scribner) and *Citizen Bird* by Mabel Osgood Wright and Ellictt Coues (Macmillan).

THE STORY OF A LAKE

This selection, along with *Springs and Wells* on page 186 of the *Fourth Reader,* forms excellent geographical lessons, and indicates one of the best ways of teaching Geography. Help in this direction may be obtained in *Special Method in Teaching Geography* by Charles A. McMurry (Macmillan), *The New Basis of Geography* by Jacques Redway in the *Teachers' Professional Library* (Macmillan), and in *How to Study Geography* by Francis W. Parker in the *International Education Series* (Appleton).

PAGE 178 – **Lake Agassiz.** This lake is described fully with an exact map of its extent in *The Ontario High School Physical Geography* by Grove Karl Gilbert and Albert Perry Brigham (Macmillan).

Famous man. Louis Jean Rodolphe Agassiz, the celebrated naturalist, was born at Mortier, near the Lake of Neuchâtel in Switzerland, in 1807. He distinguished himself in Europe in various branches of natural history, and in 1847 was persuaded to move to the United States as professor of Zoology and Geology at Harvard University. He died at Cambridge on December 14th, 1873. Agassiz was one of the most distinguished scientists of the 19th century.

THE BEATITUDES

These verses are found in *Matthew V. 3-10*, and are the opening words of the "Sermon on the Mount", preached by Christ to his disciples. "And seeing the multitudes, he went up into a mountain: and when he was set his disciples came unto him: and he opened his mouth and taught them, saying:"

The Beatitudes are so called from the opening word *beati*, "blessed", in the Latin version of the Bible, known as the *Vulgate*. The Rev. A. Carr in *The Gospel According to St. Matthew* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) says: "Mark the Christian growth step by step. First, spiritual poverty, the only character which is receptive of repentance, therefore alone admissible into the kingdom. Secondly, sadness for sin. Thirdly, meekness, implying submission to the will of God. Fourthly, the soul-hunger for righteousness. Then three virtues of the Christian life, each of which wins, without seeking it, a reward in an ascending scale—mercy, purity, peacemaking. The last may be regarded as an encouragement to the disciples and as a test of true discipleship."

PAGE 179 – **Poor in spirit.** Opposed to the spiritually proud, who think they have no need of repentance.

They that mourn. The primary meaning is those that mourn for sin, but those in suffering and distress are also intended.

The meek. Meekness is essentially a Christian virtue.

Obtain mercy. They shall be dealt with as they deal with their fellow-men. Compare the *Lord's Prayer*.

Shall see God. The Rev. A. Carr says: "The Christian education is a gradual unveiling of God; all have glimpses of Him; to the pure He appears quite plainly."

The children of God. Akin to the divine nature.

For righteousness' sake. The promise is not to those who are persecuted, but to those who are persecuted *for the sake of righteousness*. "The cause in which a man suffers is everything."

THE DOG CRUSOE

This selection is a part of Chapter III of *The Dog Crusoe and His Master* by R. M. Ballantyne published in 1860. The opening chapters deal with a shoot-

ing match held at a frontier settlement in the Western United States, at which Dick Varley, the hero of the book, wins the prizes, a silver-mounted rifle, and Crusoe and his mother, Fan. A few days before the match Dick had rescued Crusoe from a squaw who was about to make the pup into a stew.

It is not necessary to know the story of *Dog Crusoe and His Master* in order to teach this selection. The book, however, is a most interesting one, and could with advantage be read in class, or at least the story told. The main difficulty is that it contains a great deal of dialect, both western American and broken French. The lesson of the book is admirable, dealing as it does, although indirectly, with the effect of kind and humane treatment on animals. In addition to Crusoe, Dick is accompanied on his expeditions by a mustang, Charlie, whom he had captured. The three make an interesting trio.

SPRINGS AND WELLS

The note on *The Story of a Lake* on page 176 of the *Fourth Reader* applies to this selection. *See page 123.*

THE WIND AND THE MOON

In this poem the author tells us a fairy tale of the Wind and the Moon. The Wind is annoyed at the staring Moon and so blows and blows until the clouds gather and cover it up. But each time the Wind stops, out peeps the Moon again. At last the Wind is forced to give up, but instead of acknowledging defeat, boasts that he is such a great power that he is able to blow the Moon "right out of the sky" and then "blow her in again." And all the time the Moon is quite unconscious of all the trouble she has been causing.

Although the poem is highly humorous, there is a serious lesson to be drawn from it. This, however, need not be too strongly insisted upon. An interesting comparison may be made with *The Wind on a Frolic* on page 56 of the *Fourth Reader.*

THE GOLDEN WINDOWS

This selection is taken from *The Golden Windows: A Book of Fables for Young and Old* published in 1906. The book is made up of short fables, many of them forming excellent material either for class reading, or for telling to children. The lesson of *The Golden Windows* is sufficiently obvious. *The Golden Key* on page 148 of the *Fourth Reader* has much the same thought. *See page 117.*

COTTON

Further interesting information in regard to the growing and manufacture of cotton may be found in the chapter entitled "The Cotton Fields" in *How We are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan) and in Chapters 3-6 of *How the World is Clothed* by Frank George Carpenter (American Book Co.).

An admirable book for library purposes to be used in connection with this and other lessons on industries in the *Fourth Reader* is *The World's Commercial Products* by W. G. Freeman and S. E. Chandler (Hutchison). The treatment of each industry is simple and exhaustive, while the letter-press is explained by hundreds of appropriate illustrations both in color and in black and white.

PAGE 200 – **The Civil War.** The war between the Northern and the Southern States of the United States lasted from 1861 to 1865.

A cotton-gin. Frank George Carpenter says: "A little more than a century ago the only means of separating the fibres from the seeds was by hand, and it then took one person working hard a whole day to save a pound of white lint, and almost two years to gather one bale. It cost so much that it was not profitable to raise cotton, and little was grown. Now we have ginning machinery moved by steam which will separate as many as fifteen bales or more in one day, a single gin thus doing the work of several thousand men; and there are smaller gins, turned by mules or horses, which can each do as much as five hundred or more men could in the past." The cotton-gin was the invention of a young school-teacher named Eli Whitney, who was born in 1765. He had to make most of his own tools, but he was not discouraged, and his machine proved a success.

Packed in bales. These bales are usually four feet square and five feet in length, and weigh five hundred pounds.

Twisted into a thread. "Suppose we take a bit of cotton wool, and look at it under the microscope. Each fibre now appears as a flattened spiral white tube or hollow ribbon, which, when cut in two, shows an irregular cavity within its rather thick walls. It is this spiral or twisting character, formed perhaps by being bound so tightly about the seed, that makes the fibres combine together, and thus fits them for spinning and weaving. It is their hollow nature that makes them take the dyes better, enabling us to have clothes of many colors and patterns."

THE FLIGHT OF THE BIRDS

The migration of birds forms an interesting study in connection with this poem. Mabel Osgood Wright has an invaluable chapter entitled "The Flight of the Birds" in her *Gray Lady and the Birds* (Macmillan). The chapter on "Migration" in *Birds through the Year* by Albert Field Gilmore (American

Book Co.) and "The Return of the Birds" in *Wake-Robin* by John Burroughs (Houghton) are of equal interest. *Bird-Life* by Frank M. Chapman (Appleton) also has an excellent study of the subject, but more technical. See also *The Migration of Birds* by T. A. Coward in *The Cambridge Manuals of Science and Literature* (Cambridge Press). Good descriptions of the robin, the bluebird and the swallow are found in the four books mentioned. See also *Our Common Birds and How to Know Them* by John B. Grant (Scribner).

PAGE 201 – **Robin.** See page 60.

Bluebird. See page 58.

Swallow. The swallow here referred to is the eave swallow. It is described as above brilliant steel-blue; beneath dusky white; sides of head, throat, and chin rufous; wings and tail glossed with black; bill dark; feet brown; white, crescent-like frontlet. The bird is so called because it builds its clay nest under the eaves of houses or barns. A picture of the bird is given in Gilmore's *Birds through the Year*. See also *Our Bird Friends* by George F. Burba (Musson) and *The Swallow Book* by Ada Walker Cameh (American Book Co.).

THE MINSTREL'S SONG

This selection is taken from *Mother Stories* published in 1900. In the original the story is prefaced by the motto: "The child must listen well if he would hear." The thought running through the story is that nature is the best teacher. Harmonius hears the songs sung by the wind, the brook, and the bird. and so absorbs them that when he comes to play before the queen, she at once recognizes the three singers in nature who had inspired his wonderful song.

SHERWOOD

In this spirited poem the author imagines that Robin Hood, the famous outlaw, has returned to his old haunt, Sherwood forest. Whether such a man ever existed or not we do not know, and much has been written on both sides of the question. But it is of little importance as to whether or not he ever lived in the flesh; there is no doubt that he had lived in the imagination of the people. The best book to read in connection with Robin Hood is *The Story of Robin Hood and his Merry Men* by John Finnemore (Macmillan). See also *Robin Hood and his Merrie Men* prepared by Frances Gledhill in *Bright Story Readers* (Macmillan), *Stories of Robin Hood* by H. E. Marshall in *Told to the Children* series (Jack), and *Tales of Romance, Book III* in *New Supplementary Readers* (Longmans).

John Finnemore says: "Of all the popular heroes of the English people, none has ever achieved an equal name and fame with Robin Hood. For more

than six hundred years, songs and ballads of this famous outlaw have been familiar on the lips of the peasantry. Kings and princes have been forgotten, but not Robin Hood and his band of bold followers in merry Sherwood forest. His adventures were told in rhymes, which were sung at village merry-makings, and while many old songs have faded from memory and knowledge, these have lived, proving how close to the heart of the people were the stories which told of the greenwood hero and his doings.

"Never was the history of an outlaw followed with such deep interest and delight as the history of Robin Hood. And second only to his own are the names of his favorite followers and friends, Little John, William Scarlet, George Green, Much the Miller's son, Friar Tuck, and Maid Marian. What was the reason of this deep and constant affection for a man who is clearly depicted as an enemy to the Government of the day, and a robber? To gauge the feeling, we must remember the times in which Robin lived. The nation was still divided into two great classes—the Norman rulers and the Saxon ruled. The first class bitterly oppressed the second, crushing them under new laws and new customs. Robin Hood was a Saxon who stood out against the Norman lords, and the people loved him for it, and delighted in the stories which told how cleverly he spoiled the spoilers. For Robin never plundered a poor man. The ballads are all of one strain there: and when his name is mentioned in history, it is just the same: he is always described as the friend of the poor, the needy, and the oppressed: he never allows the smallest insult or injury to be offered to a woman; he seizes the wealth of the rich and shares it with the poor.

"Nor does it follow that he had done anything very wrong to be declared an outlaw. A Saxon was made an outlaw for a very small offence against his Norman conquerors. If he shot a deer on land which had once been his own, that was an ample offence with which to earn outlawry. An outlaw was in a very desperate position: he bore the title of 'a wolf's head,' to show that his own head was of no more value. Any man who met him might slay him, as if he were a wild beast.

"So when Robin Hood took to the forest he struck blow after blow against the lords who were the tyrants of the land. He attacked and plundered baron and knight and sheriff, abbot and prior—men who stood for the Norman rule and all its cruelty. And the people loved him for this. In their eyes he stood for liberty, and the equal rights which rich and poor should have before the law. So they bore in mind his every deed, and made songs of them, and handed the songs down from generation to generation, until some penman set them on paper, and at last the printer arose to secure them for later ages in his quaint sheets of black-letter. In these songs is seen to the full the old English love of fair play and straight dealing. The bold yeomen in the greenwood stand staunchly together in fair weather and foul. They hit hard, but they hit fairly. They are courteous to women, to honest men, and the poor. They are resolute to beard and overthrow the oppressor: they seize upon his wealth amid universal applause, but they do not hoard it among themselves; the needy are made glad by their bounty. In short, Robin Hood is the incarnation of the rough, hearty virtues beloved of our Saxon forefathers."

PAGE 209 – **Sherwood.** Charles Morris in *Historical Tales: English* (Lippincott) says: "William the Conqueror, so we are told, had no less than sixty-eight forests, peopled with deer, and guarded against intrusion of common men by a cruel interdict. His successors added new forests, until it looked as if England might be made all woodland, and the red deer its chief inhabitants. Sherwood forest, the favorite lurking place of the bold Robin, stretched for thirty miles in an unbroken line. But this was only part of the Robin's 'realm of pleasance'.

From Sherwood it was but a step to other forests, stretching league after league, and peopled by bands of merry rovers, who laughed at the king's laws, killed and ate his cherished deer at their own sweet wills, and defied sheriff and man-at-arms, the dense forest depths affording them innumerable lurking places, their skill with the bow enabling them to defend their domain from assault, and to exact tribute from their foes. Such was the realm of Robin Hood, a realm of giant oaks and silvery birches, a realm prodigal of trees, overcanopied with green leaves until the sun had ado to send his rays downward, carpeted with brown moss and emerald grasses, thicketed with a rich undergrowth of bryony and clematis, prickly holly and golden furze, and a host of minor shrubs, while some parts of the forest were so dense that the entangled branches of the thickly set trees were so twisted together that they hardly left room for a person to pass." See H. E. Marshall's *Stories of Robin Hood.*

Marian. Robin Hood's earliest playmate, who joined him in Sherwood forest and subsequently became his wife. See John Finnemore's *The Story of Robin Hood and his Merry Men.*

The brake. The thicket.

Hawthorn. See page 44.

Honeysuckle. See page 163.

PAGE 210 – **Laverock.** The skylark. *See page 37.*

Golden steep. The pathway of the sky in which the sun is shining.

Fairy grass rings. Rings of grass, greener than that which surrounds it, supposed to be caused by the fairies dancing there.

Elf. See page 30.

Fay. Fairy.

Oberon. The king of the Fairies.

Will Scarlet. Will Gamewell, Robin Hood's cousin and his chief lieutenant. He was nicknamed Scarlet from the costume he wore the first time he came to Sherwood forest and made himself known to his cousin. See John Finnemore's *The Story of Robin Hood and his Merry Men.*

Friar Tuck. A famous member of Robin Hood's band. He was undisputed master of his forest until Robin came, when he was compelled to yield. He then joined the band of outlaws as their comrade and spiritual adviser. See *Tales of Romance, Book III* (Longmans).

Little John. His name was really John Little, but the name was reversed by the band when they saw the man.

> "Tho' he was called little, his lim they were large,
> And his stature was seven feet high;
> Wherever he came, they quaked at his name,
> For soon he would make them all fly."

The celebrated ballad which recounts the first meeting of Robin Hood and Little John is given in *Old English Ballads,* edited by William Dallam Armes, in *Pocket Classics* (Macmillan).

Quarter-staff. A stout oak stick much used as a weapon by the yeomen of this time. When in use it was grasped by both hands held some distance apart.

Gray goose feather. Arrows winged with the feathers of a gray goose.
PAGE 211 – **Lincoln green.** A cloth of greenish color worn usually by the foresters of this period.

ALFRED THE GREAT

Alfred, the younger son of Ethelwulf, king of the West Saxons, was born at Wantage in Berkshire, in 849, although some authorities place the date as 842. He is said to have visited Rome on two occasions, although there is doubt that the second visit really took place. In 868 he married Aleswith, the daughter of the Earl of the Gainas, in Lincolnshire, and in the same year he fought his first battle with the Danes. Three years later he was victorious in the famous battle of Ashdown and at Easter of the same year he became king. During the first year of his reign he was defeated by the Danes so frequently that he was glad to make peace at almost any price. For four years the land was at rest and then the conflict began again. From 875 to 879 he was engaged in almost continuous warfare, finally defeating his enemies under Guthrum and concluding a treaty of peace with them at Wedmore. For the next fifteen years there was peace and he was able to turn his attention to the internal affairs of his kingdom. Under his beneficent rule England prospered greatly, and even a new invasion by the Danes could not destroy the results of his government. He was again victorious and the Danes were driven out of Wessex. His work was now done. He died in 901. "Almost with one consent historians have pronounced that he comes pretty nearly as close to perfection as a man and a king as any ruler of whom there is record."

Interesting accounts of Alfred's life and works are given in *Alfred the Great: His Life and Times* by George F. Bosworth (Macmillan), in *First Makers of England* by Lady Magnus (Murray), and in *The Story of King Alfred* by Sir Walter Besant (Appleton). See also *Stories from the Life of King Alfred* by Charles A. Milford in *Bright Story Readers* (Macmillan), *Historical Tales: English* by Charles Morris (Lippincott), *Famous Englishmen* by John Finnemore (Macmillan), and *Fifty Famous Stories Retold* by James Baldwin (American Book Co.). Excellent colored pictures of "King Alfred in the Camp of the Danes" and "War Vessel of Alfred the Great," together with a picture of "Guthrum's Submission to Alfred" and a reproduction of the statue of Alfred by Thorneycroft, are found in *Pictures of British History* by E. L. Hoskyn (Macmillan).

PAGE 212 – **Osburga.** Usually spelled Osburgh. She was the daughter of the cup-bearer of King Ethelwulf.
Four brothers. Alfred's three elder brothers occupied the throne before him, but they all died after a reign of a few years each.
PAGE 213 – **First year of his reign.** It should be remembered that Alfred was king of England merely in name; his kingdom was Wessex, the land of the West Saxons.

The Danes. Sir Walter Besant says: "Among all the fierce fighting men of the time, the Dane was the fiercest. He was governed by the most cruel and the most narrow notions of savage warfare. The historians show him to have been ruthless to the last degree; he was without pity for his prisoners and captives." See *A Short History of the English People* by John Richard Green (Macmillan).

Found refuge. This refuge was at Athelney, amidst the great marsh at Sedgemoor.

PAGE 214 – **Guthrum.** Frequently spelled Guthorm.

PAGE 215 – **Proposed peace.** The result of this proposal was the treaty of Wedmore in 879. "The Danes got much the largest part of England; still Alfred contrived to keep London." See *The British Nation* by George M. Wrong (Macmillan).

PAGE 216 – **Remembered.** Thomas Hodgkin says: "His fame and the glory of his noble character have grown brighter as the centuries have rolled by, and at this day he is really nearer to the hearts of Englishmen than all, save one, of his successors."

THE STORY OF MOWEEN

This selection appeared originally in *The Outlook*, a magazine published in New York. Moween is the Indian name for the bear. See *The Life of Animals: The Mammals* by Ernest Ingersoll (Macmillan).

PAGE 220 – **Sugarings off.** The boiling of the maple sap into sugar is generally the occasion of a festive gathering. See *The Sugaring-off* on page 312 of the *Fifth Reader*. See also *Stories of Country Life* by Sarah Powers Bradish (American Book Co.).

HOME, SWEET HOME

S. J. Adair Fitz-Gerald in his *Stories of Famous Songs* (Nimmo) says: "*Home, Sweet Home*, which is so essentially an English song in sentiment and feeling, was, curiously enough, written by an American, John Howard Payne. Perhaps though, as he was a nomad the greater part of his feverish existence, it were better to describe him as a Cosmopolitan. But the song was first sung in an English opera, or operatic melodrama, entitled, *Clari, the Maid of Milan*, the words being written by John Howard Payne, and the music composed and arranged by Sir Henry Bishop, who was decidedly English. Of this song it has been well asserted by Dr. Charles Mackay, that it is not too much to say that it "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it." The words of the song were written one dreary day in October, 1822, while Payne was stranded far from home in

Paris. Fitz-Gerald adds: "The sweet sadness that pervades this simple little domestic poem is exquisitely expressive of the melancholy felt by poor Payne when he penned the lines, alone in a foreign country away from all that he held dear."

The melody of *Home, Sweet Home* is inseparably connected with the words of the song. Charles Mackay gives an interesting account of its origin: "Sir Henry Bishop had been engaged by an eminent firm of musical publishers to edit a collection of National Melodies of all countries. In the course of his labors he discovered that he had no Sicilian air, and as a Sicilian melody had been announced Sir Henry thought he would invent one. The result was the now well-known air of *Home, Sweet Home*, which he arranged to the verses of John Howard Payne. Pirates were in the field, and believing the air to be Sicilian and non-copyright, they commenced issuing the air in a cheaper form, but the publishers brought action against the offenders, and won the day on the sworn evidence of Sir Henry Bishop, who declared himself to be the inventor of the same." It is said that more than 300,000 copies were sold in the first year of publication. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.).

A recent critic says: "These verses are commonplace in both thought and language, but they give expression in a simple way to the homing instinct, and this is the vital spark that keeps them alive. The words, too, have become so intertwined with the music that both bid fair to last together."

The original poem consists of four stanzas, only the first two of which are quoted in the text. The remaining stanzas are as follows:

"How sweet, too, to sit 'neath a fond father's smile,
And the cares of a mother to soothe and beguile,
Let others delight 'mid new pleasures to roam,
But give me, oh, give me, the pleasures of home!
Home! home! sweet, sweet home!
There's no place like home, there's no place like home.

"To thee I'll return, overburdened with care;
The heart's dearest face will smile on me there,
No more from that cottage again will I roam,
Be it ever so humble, there's no place like home.
Home! home! sweet, sweet home!
There's no place like home, there's no place like home."

HOW SIEGFRIED MADE THE SWORD

This selection, based on a number of stories from the old Norse and German mythology, is taken from the *Third Reader* of *The Alexandra Readers* (Macmillan).

The story in the text relates to one of the early exploits of Siegfried, the great hero of the mythology of the northern peoples. Siegfried was the son of Siegmund and Siegelind, the king and queen of the Volsungs. After his success in forging the sword, he was held in high favor by Mimer, who from his mysteri-

ous wisdom taught him many useful and necessary things. This aroused the jealousy of the other apprentices and they plotted to destroy him. One day, during the absence of Mimer, they sent him on an errand to the house of Regin, a charcoal burner, expecting that he would be killed on the way. But when he reached the hut, he found that Mimer and Regin were one and the same person. Mimer told him his story, presented him with the sword, and sent him to slay the dragon Fafnir.

Fafnir was in reality the brother of Mimer, whom he had defrauded of his rightful share of a vast treasure. This hoard, however, was followed by a mysterious curse which brought ruin in every case on the owner. Through his greed, Fafnir had become changed into a monstrous dragon, and in this guise he guarded his treasure on the Glittering Heath. Siegfried was successful in slaying him and restoring the treasure to Mimer. But the curse followed and Mimer in his jealous greed attempted to slay his benefactor. In his eagerness he slipped in the dragon's blood, fell against the sword and so lost his life. The hero thus came into possession of the treasure, which he at once abandoned. In slaying the dragon, Siegfried had been deluged with its blood, except in one place on his back where a leaf had fallen. This rendered him invulnerable except in this one spot, the secret of which he guarded carefully.

Soon after this Siegfried found himself in Iceland, where he was fortunate enough to awaken from her long sleep the Valkyrie Brunhild, who had been thus severely punished by Odin for disobeying his commands. He lingered in Iceland for some time and finally made his way back to Volsungland, stopping on his way in Nibelungenland, where he found and again obtained possession of Fafnir's treasure, which had been removed by the king of the Nibelungs. Soon after reaching home he set out for Burgundyland, attracted by the fame and beauty of Kriemhild, the sister of Gunther, the king of the country. He helped Gunther to defeat two powerful enemies and also to obtain Brunhild for his wife, and for these services he was rewarded with the hand of Kriemhild. After the wedding he and his bride returned to Volsungland. Ten years afterwards he was induced to pay another visit to Burgundyland, and when there a violent quarrel arose between Brunhild and Kriemhild over a question of precedence. Hagen, one of Gunther's warriors, swore to revenge his queen, and through a stratagem obtained possession of the secret of Siegfried's invulnerability. While the hero was bending over a stream drinking, Hagen crept up behind him and plunged a spear into his back. The cowardly blow was deadly, and Siegfried died. The treasure fell into the hands of the Burgundians.

The story of Siegfried is related in *Out of the Northland: Stories from the Northern Myths* by Emilie Kip Baker in *Pocket Classics* (Macmillan), in *Heroes of Chivalry and Romance* by A. J. Church (Macmillan), in *Heroes of the Middle Ages* by Eva March Tappan (Harrap), and in *The Story of Siegfried* by James Baldwin in *Heroes of the Olden Time* series (Scribner). See also *Norse Mythology* by Rasmus B. Anderson (Griggs) and *The Fall of the Nibelungs* translated in prose by Margaret Armour in *Everyman's Library* (Dent). The Siegfried of the German mythology is the same as the Sigurd of the Norse. The story of Sigurd is well told in *Told by the Northmen* by E. H. Wilmot-Buxton (Harrap) and in *Gods and Heroes of the North* by Alice Zimmern in *Class-Books of English Literature* series (Longmans). See also *Old Norse Stories* by Sarah Powers Bradish (American Book Co.). The full story of Sigurd is told in *Völsunga Saga: the Story of the Volsungs and Nibelungs* translated by Eirikr Magnússon in *The Scott Library* (Scott).

PAGE 221 – **Saxon land.** The land of the Northmen.

His father. Siegmund, the king of the Volsungs.

His mother. Siegelind.

Mimer. Said to have been the uncle of Odin. He was endowed with a mysterious wisdom, which he renewed daily by drinking from the fountain which flowed beneath Igdrasil, the tree of existence. He was renowned as a smith and also as the master and instructor of Siegfried. *See Introduction.*

PAGE 222 – **A fountain.** This fountain was known as "Mimer's Well" and is said to have been situated at the foot of Igdrasil, the tree that upheld the world, and whose highest branches waved in Odin's palace in Valhalla. Odin himself is said to have sacrificed one of his eyes in order to obtain a drink from this fountain. In the text the fountain is located in the forest near Mimer's smithy. See *A Dictionary of Non-Classical Mythology* by Marian Edwardes and Lewis Spence in *Everyman's Library* (Dent).

Amilias. The chief smith to the court of Burgundy. He is unknown outside this story. A smith at this time was held in profound reverence.

Another land. Burgundyland, a rich country bordering on the Rhine.

PAGE 223 – **The sword.** This was the celebrated sword *Balmung,* which Siegfried afterwards used himself. In the Saga a mysterious old man appeared at the door of the smithy and handed to Siegfried some fragments of a broken sword. It was these pieces that Siegfried wrought into his famous weapon. The *Handbook to the Victorian Readers* relates the story of the original sword as follows: "The sword Balmung had its origin in the land of the Volsungs. The old king Volsung had a famous palace, the fairest ornament of which was a magnificent tree, growing in the midst of the banqueting hall and thrusting its green leaves even through the lofty roof. One day, while the old King Volsung, his ten sons, and their guests, were seated around the banqueting table, celebrating the marriage of the Princess Signy and Siggeir, king of the Goths, the door opened, and a mysterious figure came slowly into the room. Solemnly he marched up to the tree, drew forth a sword from under his cloak, and thrust it into the tree up to the hilt. Then, turning to the awe-struck guests, he told them what a blade it was, and bade the one who could draw it forth to keep it as a gift from Odin. When he said this he vanished. It was the All-father himself who had spoken. One by one the princes and their guests tried to draw forth the sword, but not one could succeed. When, however, it came to the turn of Sigmund, the youngest and fairest of the sons of Volsung, the blade came forth without difficulty, so that the guests shouted that Sigmund was the beloved of Odin. King Siggeir, consumed with envy, resolved to obtain at any cost possession of the sword. He invited the ten brothers to accompany him homeward, slew nine of them by treachery, and attempted to kill Sigmund, who managed to escape, leaving his sword behind. After wandering an outlaw for years, Sigmund accomplished his revenge, regained Balmung and returned to his native land as king. He ruled many years in peace and then went forth to encounter King Ligny, the mighty. In the midst of the battle an old man stood up before him. He struck at him, but the sword was broken and he himself fell dead on the field. The figure picked up the fragments and vanished. It was Odin again. The sword was not again seen until Odin brought the broken pieces to Siegfried, the heir to the throne of the Volsungs." See *The Völsunga Saga* in *The Scott Library* (Scott) and *Myths of Northern Lands* by

H. A. Guerber (American Book Co.). The complete story is told in *Stories from Northern Myths* by Emilie Kip Baker (Macmillan).

EVENING AT THE FARM

In this poem the writer gives a delightful picture of an evening on the farm. Each one is contentedly doing his or her share of the tasks which must be finished before the evening meal and bed-time, and even after the simple pleasures at the close of the day, with sleep come pleasant dreams of their daily tasks. The rhythm of the poem and the repetition of the call to the cows make one feel the very peacefulness and contentment of the quiet evening hour in the country.

PAGE 227 – **Katydid.** A green tree-beetle. It is quite common, and its shrill call is one of the most familiar sounds of a summer night. Its call is imitated by its name. The wing covers are long, entirely covering the hind wings, and of a pretty pale-green color. See *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). An excellent story entitled "The Katydid's Quarrel" is found in *Among the Meadow People* by Clara Dillingham Pierson (Dutton).
Mink. "The mink is a water-haunting pole-cat, found in Siberia, North America, and Japan. Its main home is in North America, where the immense system of lakes and rivers gives scope for its aquatic habits. The under-fur is particularly warm and thick, to keep out the cold and the water, in which the animal spends more time than on land. It lives on frogs, crayfish, mussels, and dead or stranded fish." A good story of the minks to read to a class is "The Lucky Mink" in *Among the Pond People* by Clara Dillingham Pierson (Dutton).
Swallows. See page 127.
PAGE 229 – **Cricket.** See page 182.

THE CHRISTMAS DINNER

This selection is taken from Stave Three of *A Christmas Carol* published just before Christmas, 1843. James M. Sawin says of it: "The *Carol* takes hold upon our sensibilities, and it is so nearly perfect that it is the one book critics cannot bear to criticize. It contains the whole gospel of Christmas; it calls upon us then to give ourselves up to mirth and good cheer; it kindles our hearts anew into a glow of thankfulness and unselfishness; it bids us build larger hearth fires and let their cheery warmth embrace all mankind; it opens our doors upon a more generous and self-forgetting hospitality; it invites us fervently and reverently to consider Him whose message of love and peace Dickens thus sent abroad with wonderful power for good to a weary world." A good school edition of *A Christmas Carol*, edited with introduction by James M.

Sawin, is found in *Pocket Classics* (Macmillan). Another useful edition, prepared for pupils' use by Alfonzo Gardiner, is published in *Bright Story Readers* (Macmillan). A dramatized version for school reading or acting is found in *Dramatic Reader for Grammar Grades* by Marietta Knight (American Book Co.).

The story of *A Christmas Carol* deals with the change wrought in Ebenezer Scrooge by the visit to him of the ghost of Jacob Marley, his former partner, followed by the visits of three spirits, the Ghost of Christmas Past, the Ghost of Christmas Present, and the Ghost of Christmas Yet to Come. Scrooge had been a selfish, uncharitable old fellow, but under the influence of the sights shown him by the spirits, he completely changed. "He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world." The selection in the text is an account of the Christmas celebration at the home of Bob Cratchit, Scrooge's clerk, who rejoiced in the munificent salary of fifteen shillings a week. The Ghost of Christmas Present showed this happy family group, poor and humble though it was, to Scrooge, and this sight wrought no inconsiderable part in his reformation. "They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawn-broker's. But they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last."

A CHILD'S DREAM OF A STAR

This selection was published originally in *Household Words* and now appears in *Reprinted Pieces* in the Collected Edition of Dickens's Works. *A Child's Dream of a Star* is a purely imaginative study, and to analyze it in detail would destroy its beauty and pathos. All children look out at the stars and are filled with wonder. They grow to associate the visible and yet incomprehensible in nature with the unknown life after death. From thinking of the buds as the children of the flowers and the little streams as the children of the larger waters they grow to think of the small stars as the children of the larger stars, and all these as playmates of the children of men. Because the brother and sister have together watched and loved the brightest of these stars, when the little sister is taken away, the boy imagines it to have become her home and that both the star and the child are waiting for him to come. So the childish fancy grows upon him and comforts him through all his other sorrows, which become not so much his losses as reunions in the life beyond. The end of his own life is really to him the meeting again with all those who have been dear to him in life.

It is interesting to note that the thought underlying the selection is by no means new, and is really much older than Dickens. Practically the same story, based on an old folk-tale, is told in *The Book of Nature Myths* by Florence Holbrook (Houghton).

A WET SHEET AND A FLOWING SEA

This poem first appeared in *The Songs of Scotland, Ancient and Modern* published in 1825. Although written by a landsman it is one of our best sea songs. J. H. Fowler speaks of it as holding "a permanent place in English literature". The Manual to the *Ontario Readers* says: "The theme of the poem is the fierce joy that sailors feel in the war with roaring tempests. The swinging, heaving pitch of the good ship as she dashes on through foaming billows, the splintering flash of the lightning, and the wild shrill music of the piping winds fill him with a joy of mastery altogetner kingly; so that the ship becomes his palace and the sea his heritage. As the poem proceeds, the fresh free wind becomes a gale, and the moonrise a tempest."

The third stanza of the poem is omitted in the selection in the text. This is as follows:

"There's tempest in yon hornèd moon,
And lightning in yon cloud;
And hark the music, mariners,
The wind is piping loud!
The wind is piping loud, my boys,
The lightning flashes free,—
While the hollow oak our palace is,
Our heritage the sea."

PAGE 241 – **Sheet.** The rope by which the sail is handled.
Flowing. With onward-rolling billows.
Follows. Sweeping up from behind the ship.
PAGE 242 – **Lee.** On the sheltered side.
Swelling. This is usually "snoring," with the meaning of "a heavy breeze."

THE LITTLE POSTBOY

This selection is taken from *Boys of Other Countries: Stories for American Boys* published in 1876. Bayard Taylor was a great traveller, and the book is a record of various boys whom he had met in his journeys. The complete volume is most interesting. See *Sweden* by the Rev. William Liddle and Mrs. Liddle in *Peeps at Many Lands* series (Macmillan).

PAGE 242 – **Postboy.** Not to be understood in the sense of a boy who carries the mail, but as one who drives the horses between the *post stations,* where a stop is made to change horses.
PAGE 243 – **Lapland.** An extensive territory in northern Europe, without any well-defined boundary. It is not a political division, but spreads through Sweden, Norway, and Russia.
Norrland. The most northerly division of Sweden. It includes part of Lapland within its borders.

PAGE 246 – Aurora. The Aurora Borealis, or Northern Lights. A magnificent description of the Arctic Aurora is given in *The Pictorial Tour of the World* (Warne).

PAGE 247 – Umea. A seaport of Sweden, near the mouth of the river Umea, where it empties into the Gulf of Bothnia.

THE NIGHT WIND

This poem was originally published in *Love-Songs of Childhood.* A little boy who is more than half afraid of the sound the wind makes as it whistles through the dark night, tells the story of what he imagines it to be, the questions he asks it, and the answers it makes.

Field was a master of the kind of verse represented by this poem. Others of a similar nature may be found in *Lullaby-Land,* a selection from his various volumes, with an introduction by Kenneth Graham (Scribner). In the introduction the editor has an admirable characterization of Field as the poet of childhood. *See page 43.*

THE LITTLE WHITE DOOR

The story of the Little White Door and the "Unlucky Valley" which afterwards became "Fritz's Valley" teaches first the lesson of perseverance. The shepherd boy, watching his sheep and thinking always of the closed door, determined to climb to it and discover its meaning for himself. He succeeded in reaching it, learned its secret, and was promised that the North Wind and the Clouds, because of his perseverance, would never again destroy the valley, provided that he would work hard and would be kind to those around him. After the visit and because of the promise, Fritz was so successful that he became absorbed in his own prosperity and forgot what he had promised. Because of his selfishness his success abandoned him. The loss of his property awoke in him a recognition of his faults and a sense of humiliation. He regained his old determination, climbed again to the Door, and renewed his old promise. As a result he once more became prosperous, but never again forgot the lesson, so sharply taught him, of consideration for others.

HIAWATHA'S CANOE

This poem is part of Song No. VII in *The Song of Hiawatha* published in 1855. Longfellow had been from early life interested in the Indians and their legends. Shortly after 1850 he determined to write an Indian poem, and with

this object in view began the search for material. He found the material ready to hand in Henry Rowe Schoolcraft's *Algic Researches* published in 1839. The principal hero of this book is Manabozho, the culture hero and ruler of the gods and animals among the Algonquin Indians. The name of the hero, however, did not suit the poet, who adopted instead the name Hiawatha. The real Hiawatha was an Onondaga chief of the 15th century, who was chiefly responsible for the union of the Five Nations, and around whose deeds and exploits many traditions had gathered. Thus the poem while dealing with the legends of the Algonquin Indians has for its title the name of a chief of their hereditary enemies, the Iroquois. Elizabeth J. Fleming says: "In forming his literary hero, Longfellow selects only such legends as are suited to the character he intends to portray, which is indeed the idealized Indian. But through all, he makes him the embodiment of no virtue, the hero of no adventure, for which he has not the authority of Indian tradition. He portrays him as the benefactor, like the real Hiawatha, the maker of wise laws, builder of roads, clearer of streams, the destroyer of evil, a prophet." A good school edition of *The Song of Hiawatha*, edited by Elizabeth J. Fleming, is found in *Pocket Classics* (Macmillan). See also *The Story of Hiawatha* prepared by C. E. Whitaker in *Bright Story Readers* (Macmillan) and *The Hiawatha Alphabet* by Florence Holbrook (Rand). A very excellent little book to read to children in this connection is *The Story of Hiawatha* retold in prose by Florence Shaw (Bell); the complete story of Hiawatha, based on Longfellow's poem, is told in the book in an attractive way.

PAGE 268 – **Canoe.** B. B. Thatcher says: "The tribes of the northern lakes build their canoes wholly of birch bark, with a little soft wood and pine gum, or boiled pitch, without a nail or a bit of metal of any kind to confine the parts. The entire outside is bark. Where the edges of it come together at the bottom or along the sides, they are sewed very closely with a sort of vegetable thread made of roots, and the seam is plastered over with gum."

Birch tree. The birch, cedar, tamarack or larch trees, and the fir are all fully described with full-page illustrations in *Trees Every Child Should Know* by Julia Ellen Rogers (Doubleday).

Moon of leaves. The month of May.

PAGE 271 – **Hedgehog.** The hedgehog is from six to ten inches in length, its head, back, and sides being covered with sharp spines. For defence it rolls itself into a ball so as to present its prickly spines on all sides. See *Natural History* by Alfred H. Miles (Dodd). The animal however, which Longfellow here means is the porcupine. Alfred H. Miles says: "Less completely covered with weapons of defence than the hedgehog, the porcupine possesses them in greater strength, for its formidable quills are capable of inflicting severe wounds. When irritated or in danger it raises its quills on its back but it is, though fretful, not fierce in disposition but easily tamed. When cornered, the porcupine turns its back to its assailant, who usually wounds himself by coming in contact with the quills. The porcupine lives in burrows by itself, it is a lonely animal. The Canada porcupine is a tree porcupine."

HOW TOM SAWYER PAINTED THE FENCE

This selection is taken from *The Adventures of Tom Sawyer* published in 1876. William P. Trent says: "With the publication of this volume Mark Twain ceased to be primarily a humorist and became one of the greatest living writers of the fiction of blended humor, adventure, and realistic description of characters and places." The extract in the text, complete in itself, is a shrewd blending of humor and knowledge of human nature. "The humor of exaggeration is employed; but more effective are the delightful touches in which he depicts the peculiarities, the likes and dislikes of his boys, and the singular felicity of his idiomatic boy-talk." It is not necessary to connect the extract with the book of which it forms a part.

Mark Twain says in his preface to *The Adventures of Tom Sawyer*, dated at Hartford in 1876: "Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual—he is a combination of the characteristics of three boys whom I knew, and, therefore, belongs to the composite order of architecture. The odd superstitions touched upon were all prevalent among children and slaves in the West at the period of this story—that is to say, thirty or forty years ago. Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try pleasantly to remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in."

In the book itself the following paragraph concludes the selection as given in the text: "Tom said to himself that it was not such a hollow world after all. He had discovered a great law of human action without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is *not obliged* to do. And this would help him to understand why constructing artificial flowers or performing on a treadmill is work, while rolling ten-pins or climbing Mount Blanc is only amusement. The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended towards headquarters to report."

PAGE 273 – **The locust trees.** The locust trees bloom in June. At this time their ugly limbs are covered with a cataract of white, pea-like blossoms in large clusters. See *Getting Acquainted with the Trees* by J. Horace McFarland (Macmillan).

Delectable Land. In Bunyan's *The Pilgrim's Progress* "the Delectable Mountains were a range of hills from the summits of which the Celestial City could be seen. These mountains were beautiful with woods, vineyards, fruits of all sorts, flowers, springs, and fountains."

PAGE 274 – **Continent.** Indicating Tom's opinion of the immense extent of the fence to be whitewashed.
Jim. The negro servant of Aunt Polly.
Buffalo Gals. A popular song at this time, the music of which, based on a hymn tune, was composed by Henry Russell, the celebrated American musician.
PAGE 275 – **Aunt Polly.** The aunt of Tom and Sid.
PAGE 276 – **Personating a steamboat.** There are a number of terms used in this and the following paragraphs connected with the operations of a steamboat. Mark Twain was quite at home in using such terms, as for some time he worked on one of these craft on the Mississippi. See his *Life on the Mississippi.*
PAGE 279 – **More innocents.** A reference to the massacre of the children by Herod. See *Matthew II. 16-18.*
Came to jeer. A humorous parody of the line from Oliver Goldsmith's *The Deserted Village:* "And fools, who came to scoff, remain'd to pray."
Bought in. Borrowed from the language of the stock-exchange.

HIAWATHA'S HUNTING

This selection is a portion of Song III, entitled "Hiawatha's Childhood," of *The Song of Hiawatha* published in 1855. *See page 138.*

PAGE 281 – **Iagoo.** Iagoo is celebrated in Indian legends as a "marvellous story-teller, somewhat akin to Baron Munchausen."
Nokomis. The grandmother of Hiawatha, who brought him up.
Arrows. The Indian arrows were from two to two and one half feet long, feathered, and tipped with iron, flint, or bone.
PAGE 284 – **Made a cloak.** The drying or curing of the skins among the Indians is done chiefly by the women. An Indian may bring in a deer in the morning, and before bedtime his wife will have some moccasins made from the skin.

FISHING ON THE GREAT BANKS

Additional information in regard to fishing may be found in the chapter entitled "Fish in General" in *How the World is Fed* by Frank George Carpenter (American Book Co.). See also the chapter entitled "The Fishing Industry" in *How We are Fed* by James Franklin Chamberlain in *Home and World Series* (Macmillan). See also an excellent description of the industry in *Newfoundland* by C. G. Lowther in *Peeps at Many Lands* series (Macmillan).

CHANGING PLACES

This famous "Old Rhyme" very humorously tells the story of a man who quite evidently has answered his wife's complainings by saying that he could do

"as much in a day as she could do in three." The wife accepts his challenge, and, after telling him the long list of her numerous duties, goes off to his ploughing and leaves him to do her work. After coming to grief in everything he undertakes and forgetting some others, he acknowledges himself in the wrong, and gives his wife full credit for all she does by declaring that never again will he dictate to her.

A BAND OF HEROES

For twenty years a destructive war, with longer or shorter intervals of peace, had been carried on between the Iroquois and the French. In 1660, however, the Iroquois seem to have determined to wipe out the French entirely. Their plans were well-laid and sweeping in their comprehensiveness. There is no doubt that Canada owed its salvation to Dollard and his heroic companions. Parkman speaks of it as "one of the most heroic feats of arms ever achieved on this continent," and other historians have not been slow in adding their meed of praise. The whole story well brings out the appalling dangers through which the early French colonists passed, and the heroic courage with which they faced their desperate situation. For a full account of the Iroquois raid see *The Story of the Canadian People* by David M. Duncan (Macmillan). Other accounts of this incident are given in *Selections from "The Makers of Canada"* edited by John C. Saul in *Literature Series* (Macmillan) and in *Canadian Types of the Old Régime* by Charles W. Colby (Holt). A poetical version which might with advantage be read in class is *How Canada Was Saved* in *Poetical Works of George Murray* (O'Connor). An excellent colored picture of "The Iroquois Attacking Dollard's Stockade," painted by Henry Sandham, is found in *Canada* by J. G. Bealby in *Peeps at Many Lands* series (Macmillan). The account given by Francis Parkman in *The Old Régime in Canada* is reproduced in full in the *Fourth Reader* of *The Alexandra Readers* (Macmillan).

PAGE 290 – **Iroquois.** The confederacy of Indian tribes known as the Five Nations was composed of five tribes—Cayugas, Mohawks, Oneidas, Onondagas, and Senecas. In 1722 they were joined by the Tuscaroras, and from that time they were known as the Six Nations. They lived for the most part south of Lakes Ontario and Erie in what is now the State of New York. Soon after the French arrived in Canada Champlain assisted the Algonquins and Hurons in a raid on the Iroquois, thus incurring the deadly enmity of the confederacy. The story of these raids on Canada takes up a large part of the history of the early French occupation of Canada. See *History of Canada* by Charles G. D. Roberts (Macmillan) and Duncan's *The Story of the Canadian People.*

Adam Dollard. The name is frequently written Adam Daulac. He was Sieur des Ormeaux.

PAGE 291 – **God's blessing.** Francis Parkman says: "As they knelt for the last time before the altar in the chapel of the Hôtel Dieu, that sturdy little population of pious Indian-fighters gazed on them with enthusiasm, not un-

mixed with an envy which had in it nothing ignoble. Some of the chief men of Montreal, with the brave Charles Le Moyne at their head, begged them to wait till the spring sowing was over, that they might join them; but Dollard refused. He was jealous of the glory and the danger, and he wished to command, which he could not have done had Le Moyne been present."

Indian fort. The exact spot where they stopped is not known, but it was probably Greece's Point at the foot of the Long Rapid, on the left bank of the Ottawa, five or six miles above Carillon.

A few friendly Indians. The party was composed of the Huron chief Annahotaha with 39 followers and the Algonquin chief Mitumeveg with three followers. The two chiefs had agreed to meet at Montreal for the purpose of engaging in a test of courage. When they heard of Dollard's enterprise they thought that with him there would be an opportunity to prove which was the braver; they pushed forward rapidly and joined him soon after he reached the Long Sault.

PAGE 293 – **True patriotism.** George Murray in *How Canada Was Saved*, says:

> "True to their oath, that glorious band no quarter basely craved;
> So died the peerless Twenty-two—So Canada was saved!"

The effect of their dauntless action was to silence the Iroquois for nearly thirty years. It was not until twenty-nine years later that the terrible massacre of Lachine took place.

SONG OF THE GOLDEN SEA

This poem was published in 1907 in *The Cornflower and Other Poems.* Mrs. Blewett says: "At noon of an August day, some miles out from Portage la Prairie, we found ourselves in what our western guide declared was the largest wheat field in the world. The great spaces of ripened grain created a profound impression. We seemed to be looking on a sea of gold, vast, illimitable—a sea that rippled in the wind and sang a psalm of glory all its own. Our train was still in the heart of the wheat country when, at sunset, I wrote the poem." The picture is one of golden grain and blue sky, and the thought comes that this western land is the source from which the old land shall draw its sustenance.

QUEER WAYS OF DOING THINGS

An interesting book to read in connection with this selection is *China* by Lena E. Johnston in *Peeps at Many Lands* series (Macmillan). It is written from the standpoint of young people and is replete with valuable information told in an attractive way. The colored illustrations are specially appropriate.

See also *The Story of China* by R. Van Bergen (American Book Co.) and *Our Little Chinese Cousin* by Mary Hazleton Wade in *The Little Cousin Series* (Page).

CHRISTMAS SONG

The song of the angels, "Peace on Earth, Good-will to Man," brings a putting away of the feeling of weariness and care and a renewing of youth and hope for all. The coming of the Christ Child as a gift to earth teaches that even the humblest are the children of God.

THE LAND OF THE RISING SUN

In connection with this selection it would be well to read *Japan* by John Finnemore in *Peeps at Many Lands* series (Macmillan). The subject matter, written from the standpoint of young people, is very interesting, while the full-page colored illustrations add materially to its value. See also *Our Little Japanese Cousin* by Mary Hazleton Wade in *The Little Cousin Series* (Page), *The Story of Japan* by A. Van Bergen (American Book Co.), and *Historical Tales: Japan and China* by Charles Morris (Lippincott).

PAGE 300 – **Many islands.** The Empire of Japan, called by themselves Nippon, consists of four large islands and about 4,000 smaller ones.

PAGE 301 – **Beat the Russians.** In the Russo-Japanese war of 1904-1905.

Agreed to defend. Soon after the declaration of war between Great Britain and Germany in 1914, Japan joined her ally in the conflict, and from that time took an active part in the war.

Cherry. In Japan the cherry tree is cultivated for its blossoms.

Wistaria. In America the wistaria is one of the best and commonest of hardy climbers, a strong grower, long-lived, and healthy. The foliage is pinnate and not sufficiently dense to afford a perfect screen, but is airy and graceful. The flowers appear in long drooping racemes of purplish pea-shaped blossoms. These racemes are often a foot in length. The clusters of Japanese wistaria, so much used by them in decorations, sometimes attain the length of three or four feet. See full-page illustration in *Our Garden Flowers* by Harriet L. Keeler (Scribner). John Finnemore's *Japan* contains as a frontispiece a beautiful colored illustration of the wistaria in full bloom.

Iris. Harriet L. Keeler in *Our Garden Flowers* says: "The leaves of the Japanese iris are bright and grass-like; the stems considerably overtop the leaves and bear a single cluster of two or three flowers. The colors run mostly from white through violets and purples, though there are queer pinks and wonderful blue-grays; marvellous markings and veinings appear in bewildering confusion. The flowers appear lightly poised on their tall stems."

PAGE 302 – **Sacred mountain.** Lippincott's *Gazetteer of the World* says: "Fujiyama, the loftiest summit of Japan, is a dormant volcano on the Island of Hondo, about sixty miles south-west of Tokio. Its height is 12,590 feet; it stands in an isolated position in a landscape of uncommon beauty. It was formerly one of the most active of Japanese volcanoes, but over two centuries have elapsed since its last eruption and the crater is now filled with water. It is regarded with a superstitious reverence; and in the month of August, Buddhist devotees make pilgrimages to its summit to offer prayers to the idols which have been placed in the ravines of the rock by their ancestors. According to Japanese historians, the mountain emerged from the bosom of the earth in the year 285 B. C. It is beautifully symmetrical in outline and is snow-capped."

An earthquake. It is on account of the frequency of earthquakes that the houses in Japan are of so slight and flimsy a construction. When an earthquake starts to rock the land and topple the houses about the people's ears, then a tall, strong house of stone or brick would be both dangerous in its fall and expensive to put up again.

THE FROST SPIRIT

This selection, one of Whittier's earliest nature poems, was written in 1830. It gives in ringing verse a description of the coming of winter, ending with the advice to defy its power by means of the comforts of the home.

PAGE 304 – **Fires of Hecla.** Hecla is an active volcano in Iceland, about 5,100 feet in height. There have been about twenty eruptions since the 12th century, the last of which was in 1878. See *Iceland* by Mrs. Disney Smith in *Peeps at Many Lands* series (Macmillan).

Baffled fiend. The Frost Spirit is regarded as a spirit of evil.

ON A TEA PLANTATION

An excellent book to read in connection with this selection is *Tea* by Edith A. Brown in *Peeps at Industries* series (Macmillan). The descriptions are full and interesting and there are twenty-four full-page illustrations. See also the chapter entitled "The Tea Gardens of China" in *How We are Fed* by James Franklin Chamberlain in *Home and World Series* (Macmillan) and Chapter XLII in *How the World is Fed* by Frank George Carpenter (American Book Co.). *See page 126.*

PAGE 305 – **Assam.** A dependency of Great Britain in the basin of the Brahmaputra River, where it skirts the southern base of the Himalayas. In Assam the cultivation of tea has reached vast dimensions, the bulk of the Indian product coming from that country.

PAGE 306 – **Coolies.** Native Indian laborers.

PAGE 307 – **Rain falls in deluges.** "Assam has the heaviest annual rainfall of any region on the globe. There is a record of 805 inches in one year (1861) on the Khasi Hills, of which 366 inches fell in the month of July. The rainy season lasts six months, commencing in April and ending in October. During this season one universal deluge prevails, and all the labors of the field are necessarily suspended."

Sahib. A respectful title given to Europeans in India.

PAGE 308 – **Lichen.** A plant without stem or leaves, growing on the bark of trees, rocks, etc.

Fungus. Sudden growths on plants such as rust, mildew, smut, and mould.

PAGE 309 – **All roads.** Said of Rome when the Roman Empire had reached the height of its power, and when practically all the known world was under its domination.

WHERE IS THE BRITON'S HOME?

This strong patriotic poem, in answering the question which forms the first line of each stanza, tells of the perfect freedom of every subject within the vast empire of Great Britain. Wherever a free ship may go, or labor may win wealth or fame; wherever a man may freely and independently live his life, think his own thoughts, and worship his God in his own way, there is the home of the Briton. There all men are free; no man is the slave of another; but all dwell together as brothers.

CINCINNATUS

It was during the war with the Æquians that Cincinnatus was made Dictator. The war had been provoked by the Æquians, who had plundered the lands of some of the allies of Rome and had refused to give satisfaction for the wrong they had done. A Roman army under one of the Consuls marched against them, but by a trick, Gracchus, the leader of the Æquians, lured them into a narrow valley, where they were completely surrounded. Before the entrance to the valley was closed, however, five horsemen managed to escape and carried the news to Rome. The other Consul was engaged in fighting the Sabines, but he was at once sent for and soon reached Rome. As soon as he arrived, a consultation was held and it was resolved to make Cincinnatus Master of the People, or Dictator. Cincinnatus was at once notified. He hurried to Rome, assumed the command, and in less than a day had relieved the beleaguered Roman army. He was granted a triumph, but immediately this ha 'een celebrated, he gave up his office and returned to his farm. A graphic description of this early episode in Roman history is found in *Historical Tales: Roman* by Charles Morris (Lippincott). See also *Famous Men of Rome* by John H.

Haaren and A. B. Poland (American Book Co.), and the chapter entitled "The Farmer Hero" in *The Story of the Romans* by H. A. Guerber (American Book Co.).

PAGE 317 – **Cincinnatus.** Lucius Quinctus was usually called Cincinnatus, which means "crisp-haired," from the fact that "he let his hair grow long and curled and crisped it so carefully as to gain as much fame for his hair as for his wisdom and valor."

The Senate. The governing body of Rome composed mainly of the older and wealthier citizens. *See page 249.*

PAGE 318 – **Dictator.** In times of great danger it was the custom of the Romans to appoint one man as Master of the People, or Dictator. During the six months that his appointment lasted he had entire control over the city and the army, and had even the power of life and death over the citizens. The Senate could suggest who should be appointed to this high office, but the actual appointment must be made by a consul. In this case Cincinnatus was so appointed.

Who had retired. Nothing is known of Cincinnatus before his appointment to the Dictatorship, or as to the reason why the Romans placed such implicit trust in him.

PAGE 319 – **Forum.** The public meeting place in Rome, enclosed by the Palatine, Capitoline, and Quirinal hills. It was surrounded on all sides by great public buildings and temples. *See Map on page 245.*

Field of Mars. The Campus Martius, a large field outside the city used as an exercise ground for the Roman youths. It was dedicated to Mars, the god of war. It was beautifully adorned with statues, columns, and arches, and there public assemblies were held and distinguished visitors received. *See page 24[illegible].*

Standard-bearers. The earliest Roman standard is said to have been a bundle of hay on a pole. Later the eagle was adopted. The illustration in the text shows the eagle at the top of the staff.

PAGE 320 – **In triumph.** A distinguished honor granted by the Senate to a Roman commander as a reward for having gained a decisive victory. He entered the city in a car drawn by four horses, preceded by his captives and the standards and spoils taken, and followed by his victorious army. The procession passed along the Sacred Way to the Capitol, where a sacrifice was offered to Jupiter as a thanksgiving. This was the highest honor that could be conferred upon a Roman. *See Map on page 245.*

THE SINGING LEAVES

This poem, published in 1854, is an attempt by Lowell to imitate the ballads of the early English writers. The editor of *Selected Poems* in the *Riverside Literature Series* (Houghton) says: "It is interesting to note the following characteristics of the old ballad which Lowell has captured in this poem. The

setting is, properly, a time and place in which wonders happen as matters of course; the characters are all wonder-people,—a king, princesses, and a page possessed of the magic power of song. Nature, in the trees and the Singing Leaves, is endowed with a human personality. The plot of the ballad is, as of old it always was, a single incident,—a simple conflict between the two main characters. Lowell has also kept the ballad form in the four-line stanzas with the second and fourth lines rhyming; in the free use of epithets; in the repetition of words and phrases; and in the use of archaic forms such as *fairings, but and, shoon,* etc." A full discussion of the ballad as a form of literature is found in *Old English Ballads,* edited by F. F. Macpherson in *Literature Series* (Macmillan).

PAGE 321 – **Fairings.** A present given at a fair.
Vanity Fair. John Bunyan in *The Pilgrim's Progress* says: "Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair. It is kept all the year long; it beareth the name Vanity Fair because the town where 'tis kept is lighter than vanity; and also because all that is there sold, or that cometh thither is vanity."
PAGE 323 – **Little foot-page.** The page that runs beside the stirrup of his master. A familiar name in the old ballads.
Hose and shoon. Stockings and shoes.
PAGE 326 – **Kingdom's fee.** Possession or ownership of thy kingdom.
Held fee. He was owner by right of his power of song.
But and. And also.

AN OSTRICH FARM

Interesting additional information in regard to the ostrich and ostrich farming may be found in the chapter entitled "The Ostrich and Its Feathers" in *How the World is Clothed* by Frank George Carpenter (American Book Co.). See also the chapter entitled "An Ostrich Farm" in *How We are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan). Both the books are very fully illustrated. See also *Some Useful Animals* by John and Caroline Monteith (American Book Co.).

PAGE 330 – **Lucern.** A plant, with bluish purple flowers, cultivated for fodder.
Jackals. Alfred H. Miles in *Natural History* (Dodd) says: "The jackal is about the size of a fox, but in shape it more nearly resembles a wolf. Its color is a bright yellow, a sorrel. Its cry is a howl, mixed with barking, and a lamentation resembling human distress. The jackal may be considered as the vulture of the quadruped kind; the most putrid substances that once had life are greedily devoured."
PAGE 331 – **Plucking boxes.** An excellent picture of a plucking box is given in Frank George Carpenter's *How the World is Clothed.*

Business of plucking. Frank George Carpenter in *How the World is Clothed* has the following very accurate description of the "plucking" of the ostriches: "A flock of ostriches has been driven into a narrow inclosure, and the black Kaffirs, each armed with a thorn bush, are now moving about among them. They take out the birds, as directed by the pluckers; and, by means of the thorns, turn each into one of the small pens which have been built along one side of the field. These pens are so narrow that the ostriches have just room enough to stand in them; but not to move around or to kick. As the bird comes in, the gate is slammed behind it, and then a long bag of cloth, like a stocking, is drawn over its head. Then the two pluckers, one of whom stands on each side of the box, raise up the wings, and with sharp shears cut off the long, beautiful white plumes which grow there. There are twenty-five on each wing, those of the male perfectly white and those of the female white tipped with gray or yellow. After this the shorter wing feathers, which are used as ostrich tips, are taken off; and then the beautiful tail feathers, of which there are sixty or more. The tail and wing feathers are the most valuable, and those grown by the cocks are the best. About three hundred feathers are secured from each bird. The plucking of the ostriches must be carefully done. If it is just right, the roots of the feathers will shrink within a short time after cutting, so that they may be pulled out without hurting the bird, and thus allow new feathers to grow. The plucking is done every seven or eight months, or about three times in two years."

CHRISTMAS

This poem implies that everything that happens throughout the year, whether fortunate or unfortunate, leads up to the cheer and peace of Christmas-tide. This Christmas spirit is for all, whether in the home protected by love, or in the busy street. It is the beautiful task of old and young alike to make the whole world brighter and better at this happy season.

PAGE 332 – **The Star.** The Star of Bethlehem.

CAUGHT IN A BLIZZARD.

This is another of the selections in the *Fourth Reader* that are specially appropriate to Manitoba. The advance of settlement has, of course, rendered such incidents rare at present, but still there is the ever-present danger on the prairie during the winter season. The story of the blizzard describes very graphically the suddenness with which the storm arises and the perilous situation of the traveller who is caught in it. The animal instinct of direction which enables the horse to find its way in the blinding storm is clearly shown. The whole incident helps us to realize how a case of emergency will call forth resourcefulness, but

does not lessen the fact that special training is necessary to meet just such unusual conditions. An excellent book in this connection is *The Canadian Boy Scout* by Sir Robert Baden-Powell (Morang).

PAGE 334 – **Blizzard.** A writer in the New York *Evening Post* for March 24, 1887, says: "Along the Atlantic Coast, among the gunners who often hunt in parties stationed near together behind blinds, waiting for the flocks of migrating birds, the word *blizzard* means a general discharge of all the guns nearly but not quite together—a rattling volley, differing from a broadside in not being quite simultaneous. This use of the word is familiar to every 'longshoreman from Sandy Hook to Currituck, and goes back at least forty years, as my own memory attests. The 'longshoremen of forty years ago were all sailors, and many of them had served in the navy. That they may have learned the word there is rendered probable by the rather notable accuracy with which they distinguished between a *blizzard* and a broadside. This points towards a nautical origin of the word, though it made no progress in general use until it struck the imagination as a term for that convulsion of the elements for which 'snowstorm,' with whatever descriptive epithet, was no adequate name, and the keen ear of the newspaper reporter caught it and gave it currency as 'reportorial English.'"

FROST

This poem is a lively picture of "Jack Frost" at work. The first stanza tells how he works; the second shows how he dresses and adorns nature; the third describes his work as an artist; the fourth deals with the mischief he does. An interesting story of the Frost is told in *What Broke the China Pitcher* by Mary Howliston published in *A Reader for the Fourth Grade* by Clarence F. Carroll and Sarah C. Brooks (Appleton).

PAGE 341 – **Blustering train.** The frost works silently, but none the less effectively. See *Nature Study and the Child* by C. B. Scott (Heath).
Powdered its crest. It was formerly the fashion to dress the hair with powder.
PAGE 342 – **Quivering lake.** As if it were a warrior wearing a coat of mail.
Many a spear. The rocks are represented as warriors armed with spears.
Like a fairy. Noiselessly and with a fairy's magic power.
Sheen. Brightness.

THE STORY OF GEORGE STEPHENSON

This selection tells in brief the story of George Stephenson and shows admirably what he was able to accomplish, in spite of all obstacles, by patience, energy, industry, and perseverance. Samuel Smiles says: "By patient industry and laborious contrivance, he was enabled to do for the locomotive engine what

James Watt had done for the condensing engine. He found it clumsy and inefficient; and he made it powerful, efficient, and useful." Sufficient detail is given in the selection to bring out the dominating characteristics of Stephenson; it is only necessary to add that he was born at Wylam, eight miles from Newcastle, on June 9th, 1781, and died at Tapton House, near Chesterfield, on August 12th, 1848. A similar account of Stephenson's early days is found in *The Fourth Golden Rule Book* in *The Golden Rule Books* (Macmillan). An excellent brief account of the life and work of Stephenson, very fully illustrated, is given in *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson).

PAGE 345 – **Boulton and Watt.** The partnership was composed of Matthew Boulton (1728-1809) and James Watt (1736-1819). The former was a celebrated engineer, while James Watt was, of course, the inventor of the steam engine. See Parrott's *Stories of Famous Men and Women* and *Fifty Famous Stories Retold* by James Baldwin (American Book Co.).

PAGE 347 – **In a few years.** Stephenson was married on November 28th, 1802. His wife died from consumption on May 14th, 1806.

An only son. Robert Stephenson was born at Willington Quay, near Newcastle, on October 16th, 1803, and died at London on October 12th, 1859. He was one of the most celebrated engineers and bridge-builders of his time, and constructed many of the most important public works in Great Britain, as well as in foreign countries. He is of particular interest to Canadians as the engineer of the Victoria tubular iron bridge over the St. Lawrence, which was opened by the Prince of Wales (Edward VII) in 1860.

PAGE 352 – **Honor and praise.** Stephenson steadily refused to accept any public honors in England, and also declined many invitations to enter public life as a Member of Parliament.

LITTLE BELL

This exquisitely beautiful poem tells the story of a little girl whose heart was so full of love for all God's creatures that in return they are filled with love for her. The blackbird is attracted by her sweetness and asks her name. When she tells him and asks him in return to sing for her, he is ready to pour forth his most joyous song, and as he sings the very sweetness of her nature shines forth in her eyes. She asks the squirrel to bring her nuts and then she shares them with him. The bird sings on and all three are happy together. When at night Little Bell prays at her bedside, her prayers are heard because of the love that God's creatures have for her.

PAGE 354 – **The blackbird.** J. A. Henderson in *Birds Shown to the Children* by M. K. C. Scott (Jack) says: "The blackbird is a very wide-awake person; before the sun is up he is about, always smart and neat, with never a feather ruffled. The male bird is quite black all over, except his bill, which is bright

orange yellow. The hen is all dark brown with spotted breast and has no yellow bill. This bird is just a little bit bigger than the song-thrush. In his ways he is very like him, and he, too, is a very fine singer. He has a rich, clear voice, and he will sing for an hour or two, straight on. He does not repeat little groups of notes much. He eats worms, listening for them, and breaks the shells of snails. He will eat all the cherries and strawberries in the garden, if he is not kept off. He is to be seen about garden and shrubberies at any time of the year." The book from which the foregoing is taken has a beautiful colored illustration of the blackbird and hen. *See page 41.*

THE PRAIRIE CHICKEN

This is one of the selections in the *Fourth Reader* that is specially appropriate to Manitoba. The sharp-tailed grouse is the most distinctive of the native game-birds and remains throughout the year. Additional information may be found in *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson).

PAGE 358 – **The "dance"**. Thomas Nuttall says: "Early in spring a family of these birds selects a level spot, whereon they meet every morning and run round in a circle of fifteen or twenty feet diameter, on which the grass becomes worn quite bare. On approaching this ring, the birds squat close to the ground, but in a short time stretch out their necks to survey the intruder, and if not scared by any nearer advance, they soon resume their circular course, some running to the right and others to the left, thus meeting and crossing each other. These 'dances' last for a month or more, until concluded by the more serious occupation of incubation."

THE DIPPER

Almost every nation and people have invented stories in the endeavor to account for the star-groups to be seen in the sky. One of the most prominent of these groups, bright and always visible, is the one we know as Ursa Major, or the Great Bear. An Indian legend, based upon kindness and unselfishness, is related in the text. The Greek story, based upon maternal affection, is as follows: "Callisto, the daughter of Lycaon, king of Arcadia, was one of the attendants of Diana, the huntress goddess. Juno, the wife of Jupiter, became jealous of her and changed her into a bear. Callisto, however, still retained her human feelings, and was afraid not only of the dogs and hunters but also of the wild beasts by whom she was surrounded. But perhaps the worst sorrow she had to endure was the separation from her son Arcas, of whom she was very fond. One day, when Arcas was hunting in the forest, he came upon the bear

and was about to slay her, when Jupiter took pity on them both and changed them into constellations. Arcas became the Great Bear, or Ursa Major, and Callisto the Little Bear, or Ursa Minor. The jealousy of Juno still pursued both Callisto and Arcas. She appealed to the gods of the ocean to forbid the two constellations from coming into their waters. 'The powers of the Ocean have assented, and consequently the two constellations of the Great and Little Bear move round and round in heaven, but never sink, as the other stars do, beneath the ocean.'" See *Old Greek Nature Stories* by F. A. Farrar (Harrap), *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent), and *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn).

THE CONSTELLATION OF THE GREAT BEAR

The Rev. James Baikie in *Peeps at the Heavens* (Macmillan) says: "Many hundreds of years ago people who studied the stars fancied they saw all sorts of figures among them — figures of men, and beasts, and dragons, and ships. They named the star-groups after the figures which they imagined they could trace, and these names of the constellations, as they are called, have come down to us, and give us the handiest way of referring to any star we want to speak about. Just as you refer to a town by mentioning its name and the country that it belongs to, so you refer to a star by mentioning either its name, or, if it has not got a name, the letter of the Greek alphabet, or the number by which it is known, and the constellation to which it belongs. Some of the constellations are not very like the things whose names they bear, and some are ridiculously unlike them; still, there are a few which have a likeness, and, anyhow, the names have got so fixed to these particular groups of stars that nobody would dream of changing them now." See *The Book of Stars for Young People* by G. E. Mitton (Macmillan), *Stories of Starland* by Mary Proctor (Silver), *How to Identify the Stars* by Willis I. Milham (Macmillan), and *Through the Telescope* by James Baikie (Macmillan).

PAGE 361 – **The wagon.** The common English name for the Dipper is "Charles's Wain," a corruption of the old English *ceorles waen*, the churl's or farmer's wagon. In some parts of France the constellation is known as the "Chariot of David" and also as the "Saucepan."

THE OWL

This poem is one of Tennyson's earliest efforts and was published in 1830 in *Poems, Chiefly Lyrical.* Morton Luce says: "There is something Shake-

spearean about the first part. The poem exhibits Tennyson's fondness for animate nature. Henceforth he will repeat in verse the notes of other and sometimes sweeter birds." It is related of the poet that "one night when sitting by the open window in his own particular attic at Somersby, he heard and answered the cry of a young owl, which thereupon came nestling up to him, fed out of his hand, and finally took up its abode with the family." There are in all fifteen references to the owl in Tennyson's poems.

The owl referred to in the poem is the barn-owl, known also as the white-owl and the screech-owl. J. A. Henderson says: "He has been called so, because he likes to live in barns, where rats and mice come for grain; and the barn-owl lives mostly on rats and mice. Instead of a barn he sometimes chooses a belfry-tower, or an ivy-clad ruin or perhaps a hollow tree. He sits upright, sleeping, all day, but on the slightest sound an eye is opened, and if a mouse moves in the half-dark barn, he drops on it silently and seizes it with his talons. Then he swallows it whole. He sometimes eats small birds and at night they are afraid of him; but if he goes out in daylight, they often chase and annoy him. His under plumage is pure white; his tawny back too is spotted with white and his face is white. His face is heart-shaped when he is awake, but becomes much longer and narrower when he is seated on his perch with closed eyes." A colored illustration of the barn-owl is given in *Birds Shown to the Children* by M. K. C. Scott (Jack). See also *A Book of Birds* by W. P. Pycraft (Briggs).

PAGE 364 – **His five wits.** Probably his five senses.
Roundelay. A song in which the first strain is repeated.

THE SOWER AND THE SEED

This selection is Verses 1-8 of the 13th Chapter of *Matthew*. The parable is explained in Verses 18-23 of the same Chapter. See *The Gospel According to St. Matthew* edited by the Rev. A. Carr in *The Cambridge Bible for Schools and Colleges* (Cambridge Press).

PAGE 365 – **And sat.** The ordinary position of a Jewish teacher.
In parables. "Parables differ from fables in being pictures of possible occurrences—frequently of actual daily occurrences—and in teaching *religious* truths rather than *moral* truths."
By the wayside. On the narrow paths between the fields.
Withered away. There was no depth of soil to support life.
Thorns. Weeds, etc.

JOHN GILPIN

This poem was first printed anonymously on November 14th, 1782, in the *Public Advertiser*. The full title is *The Diverting History of John Gilpin:*

Showing how he went Farther than he Intended and came Safe Home Again. "It is written in the conventional ballad metre, and preserves many expressions characteristic of the primitive English ballad style."

Thomas Wright in *The Life of William Cowper* says: "One evening, in the famous parlor, the three friends being seated, a droll tale, that she had heard when a girl, came into Lady Austen's mind, and she proposed to tell it. Mrs. Unwin readily assented, but Cowper was silent, for by this time he had got into that pitiable state in which nothing seemed to interest him. This was not very encouraging to Lady Austen, but she began her story, and told how a certain citizen 'of famous London town' rode out to celebrate the twentieth anniversary of his wedding—how he went farther than he intended, and all his misadventures. The poet, indifferent at first, and apparently paying no attention to what was going on, gradually grew interested as the story proceeded, and Lady Austen, seeing his face brighten, and delighted with her success, wound up the story with all the skill at her command. Cowper could now no longer control himself, but burst out into a loud and hearty peal of laughter. The ladies joined in the mirth, and the merriment had scarcely subsided by supper-time. The story made such an impression on his mind that at night he could not sleep; and his thoughts having taken the form of rhyme, he sprang from bed, and committed them to paper, and in the morning brought down to Mrs. Unwin the crude outline of *John Gilpin*. All that day and for several days he secluded himself in the greenhouse, and went on with the task of polishing and improving what he had written. As he filled his slips of paper he sent them across the market-place to Mr. Wilson, to the great delight and merriment of that jocular barber, who on several other occasions had been favored with the first sight of some of Cowper's smaller poems."

PAGE 366 – **John Gilpin.** A real character known to Cowper. Thomas Wright says: "Mr. John Gilpin, or, to give him his correct name, Mr. John Beyer, was born in 1693, and carried on business as a linen-draper at No. 3, Cheapside, the north-east corner. He was well known, superlatively polite, and inclined to obesity. He died May 11th, 1791, at the advanced age of ninety-eight, and his business was afterwards carried on by one Martha Beyer, who may have been his widow."

Train-band. W. F. Webb says: "The train-bands were militia enrolled for the protection of the City of London. They consisted of twelve regiments of infantry and two regiments of cavalry, and their drilling place was Mile-End. They were ridiculed by the Cavaliers at the outbreak of the Civil War of 1642, as being composed of apprentices, artizans, and shopkeepers, but they did good service in the early battles of the war. They were, in consequence, disbanded by Charles II, but were afterwards reorganized, and continued for many years."

Eke. Also.

The Bell at Edmonton. The Bell inn at Edmonton, a village a few miles north of London in Middlesex.

All. Just.

PAGE 367 – **The calender.** One whose business it is to calender cloth—to make it smooth and glossy by passing it through heavy rollers.
For that. Because.
Agog. Excited, nervously anxious.
Cheapside. A famous street in London. It extends through the central part of the city from east to west.
PAGE 368 – **Saddletree.** The wooden frame-work of the saddle, but here the saddle itself.
Good-lack. Alas. The expression is archaic and implies surprise.
Quoth. Said.
PAGE 370 – **Neck or nought.** Neck or nothing, recklessly.
Running such a rig. Acting so frivolously, cutting such a caper.
PAGE 371 – **Carries weight.** In a horse-race the jockey, if he is below the required weight, must carry weights to bring him up to the fixed standard.
In a trice. In an instant.
Turnpike-men. The keepers of the toll-gates.
Reeking. Perspiring.
PAGE 372 – **Islington.** At that time a village near London, now a part of the city itself.
Wash. Elizabeth Lee explains: "A portion of the road sometimes covered with water, which transforms it into a shallow pond." Edmonton is on a branch of the river Lea.
Trundling. Whirling, revolving.
Ware. A village in Hertfordshire, about fifteen miles north of London.
PAGE 374 – **Merry pin.** In jovial humor, good spirits.
Case. Condition.
PAGE 375 – **Bootless.** Useless.
Posting. Riding so rapidly.
PAGE 376 – **Amain.** At full speed.
Hue and cry. The pursuit of a rogue with cries to give the alarm.

THE BLUE JAY

This selection is adapted from *A Tramp Abroad* published in 1880. The selection is purely humorous, the humor consisting largely in the attributing of human thoughts and feelings to the bird, and also in the odd and exaggerated way in which the story is told. It is unnecessary to say that the treatment here is distinctly unscientific and that the story is a travesty on the well-known habits of the blue jay. The extract is complete in itself and is best considered apart from the book from which it is taken. "The old frontiersman, left stranded on the outskirts of civilization without other companionship than dog and gun and the wild things of the woods, has learned in years of solitude to interpret their ways, and in racy, picturesque backwoods language sets forth the human characteristics of the blue jay."

The blue jay is quite common in Manitoba. It is described as follows: Above light blue; head splendidly crested; cheeks, throat, and underparts bluish white; wings and tail a darker blue, barred with black and many of the feathers broadly tipped with white; a black band encircles the neck; tail much rounded; mouth, tongue, bill, and legs black; length, 11.75 inches. See *Our Common Birds and How to Know Them* by John B. Grant (Scribner) and *Birdcraft* by Mabel Osgood Wright (Macmillan). Thomas Nuttall in *A Popular Handbook of the Birds of Canada and the United States* (Musson) says: "The blue jay is a constant inhabitant both of the wooded wilderness and the vicinity of the settled farm, though more familiar at the approach of winter and early in spring than at any other season. His wanderings or limited migrations are induced by necessity alone, his hoards of grain, nuts, and acorns either having failed or are forgotten; for, like other misers, he is more assiduous to amass than to expand or enjoy his stores, and the fruits of his labors very frequently either devolve to the rats or the squirrels, or accidentally assist in the replanting of the forest. His accents of blandishment, when influenced by the softer passions, are low and musical, so as to be heard scarcely beyond the thick branches where he sits concealed; but as soon as discovered he bursts out into notes of rage and reproach, accompanying his voice by jerks and actions of temerity and defiance." See *Sharp-Eyes and Other Essays* by John Burroughs in *Literature Series* (Macmillan), *True Bird Stories* by Olive Thorne Miller (Houghton), and *Our Bird Friends* by George F. Burba (Musson).

PAGE 378 – **More to a blue jay.** The blue jay has more remarkable qualities.
Creature. As opposed to a human being.

PAGE 379 – **With my cat.** He had evidently plenty of leisure time on his hands in which to make observations.

Possum. Alfred H. Miles in *Natural History* (Dodd) says: "The common opossum, which is a native of Virginia, is about the size of a badger. It is provided with a pouch, in which it carries its young, and into which they leap on the approach of danger. Its covering is a coat of long fur, of a dingy white color. It feeds upon fish, birds, insects, and reptiles. Its tail is very muscular, and by this it hangs from the branches of trees and, watching its prey, lets itself fall upon its victims with great precision. Its hind feet are formed something like hands, by which it is enabled to climb with wonderful facility. The opossum, when caught, often simulates death so admirably that he deceives his captors and ultimately escapes them." See *Half Hours with Mammals* by Charles Frederick Holder (American Book Co.) and *Wilderness Babies* by Julia Augusta Schwartz (Little). *See page 90.*

THE VOICE OF SPRING

This poem is the response of Spring to the call of those who have become weary of winter, with its bareness and with its frozen streams and founts. In a joyous answer Spring tells how all nature is to be set free, flowers will bloom, the trees will burst into green, the birds will be heard in the deep-blue sky, the streams will flow, and youth will go forth to enjoy all nature.

PAGE 382 – **Violet.** The flowers of the English violet are blue, running into white and reddish purple. Their perfume is delightful. Harriet L. Keeler in

Our Garden Flowers (Scribner) says: "The delicious fragrance of the flower has caused the plant to be cultivated until many sorts, bearing both single and double flowers, have been derived. But English poets speaking of the violet mean the simple, single, blue, wild form." See the chapter entitled "Violets and Pansies" in *The Romance of Wild Flowers* by Edward Step (Warne).

Primrose. See page 31.

Chestnut flowers. A full description of the chestnut is given in *Getting Acquainted with the Trees* by J. Horace McFarland (Macmillan). *See also page 90.*

The larch. C. E. Smith says: "Early in April the larch tree begins to get ready for summer; it is always one of the first trees to awaken at the call of spring. On each flexible twig there appears little brown scaly knobs like small beads, placed either singly or in pairs with a short space between each head. In a few days these scaly beads burst open, and a tuft of vivid green leaves peeps out. These leaves are soft and flat and slender, and they grow in tufts, thirty or forty together, rising from the centre of the scaly brown bead. Each tuft is of the brightest green. So the larch is a very vision of spring in the dark fir plantations, while the leaf buds of many other trees are only awakening from their winter sleep." See *Trees Shown to the Children* by Janet Harvey Kelman (Jack), this book has a colored illustration of the larch.

PAGE 383 – **Reindeer.** A full description of the reindeer is given in *The Life of Animals: The Mammals* by Ernest Ingersoll (Macmillan). See also illustration on page 244 of the *Fourth Reader*.

Hesperian. Western. The Hesperides were nymphs whose duty it was to guard the golden apples which had been presented by Jupiter to Juno on the occasion of their marriage. The island where they guarded their precious charge was situated far to the westward of the then known world, hence the epithet Hesperian came to mean "Western." See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Swan. There are many varieties of swans, including the whistling, whooping, and trumpeter; they all have the same general characteristics. See *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson).

CHILDREN OF THE EMPIRE

This poem was evidently inspired by the Imperial spirit which binds together in such a firm union the widely scattered parts of our Empire. The sacrifices of the pioneers and the privations of war have all been endured in order to strengthen this feeling of unity and security under the flag. Therefore, the children of the Empire are called upon to uphold what has been so dearly bought, to love that part of the Empire in which they were born, but chiefly to love the Empire as a whole.

FIFTH READER

DOMINION HYMN

This poem was written at Ottawa in March, 1880, when the Duke of Argyll, then the Marquis of Lorne, was Governor-General of Canada, and was published in 1884 in *Memories of Canada and Scotland: Speeches and Verses.* In this volume the poem is entitled *A National Hymn,* while in the table of contents it is called *Canadian National Hymn.* The music of the song is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 7 – **Wrought.** Worked.
PAGE 8 – **Triple crosses.** The crosses of St. George, St. Andrew, and St. Patrick. See *History of the Union Jack: How It Grew and What It Is* by Barlow Cumberland (Briggs). *See page 113.*

COPPERFIELD AND THE WAITER

This selection is taken from Chapter V, Volume I, of *The Personal History of David Copperfield* published in 1850. The story was originally given to the world in monthly parts during 1849 and 1850 under the title: *The Personal History, Adventures, Experience, and Observations of David Copperfield, the Younger, of Blunderstone Rookery.*

Gilbert A. Pierce in *The Dickens Dictionary* (Houghton) summarizes the story of the novel as follows: "David Copperfield is a posthumous child, having been born six months after his father's death. His mother, young, beautiful, inexperienced, loving and lovable, not long afterwards marries a handsome and plausible, but hard and stern man, Mr. Murdstone by name, who soon crushes her gentle spirit by his exacting tyranny and by his cruel treatment of her boy. After being for some time instructed at home by his mother, and reduced to a state of dullness and sullen desperation by his step-father, David is sent from home. He is sent to a villainous school, near London, kept by one Creakle, where he receives more stripes than lessons. Here he is kept until the death of his mother, when his step-father sends him, he being now ten years old, to London, to be employed in Murdstone and Grinby's warehouse in washing out empty wine-bottles, pasting labels on them when filled, and the like, at a salary of six shillings a week. But such is the secret agony of his soul

at sinking into companionship with the boys with whom he is forced to associate, that he at length resolved to run away, and throw himself upon the kindness of a great-aunt, Miss Betsy Trotwood, whom he has never seen, but of whose eccentric habits and singular manner he has often heard. She receives him much better than he had expected, and soon adopts him, and sends him to school in the neighboring town of Canterbury. He does well here and finally graduates with high honors. Having made up his mind to become a proctor, he enters the office of Mr. Spenlow, in London. Soon after this his aunt loses the greater part of her property; and David, being compelled to look about him for the means of subsistence, learns the art of stenography, and supports himself comfortably by reporting the debates in Parliament. In the meantime he has fallen desperately in love with Dora, the daughter of Mr. Spenlow, but has been discouraged in his suit by the young lady herself. Mr. Spenlow dying, however, he becomes an accepted suitor. Turning his attention soon after to authorship, he acquires a reputation, and obtains employment on magazines and periodicals. He now marries Dora, a pretty, captivating, affectionate girl, but utterly ignorant of everything practical. At length she falls into a decline and dies. After her death David goes abroad, passing through many weary phases of mental distress. During his absence Agnes Wickfield, a dear friend of Dora's and of himself, writes to him. After three years have passed, he returns to England, where his few works have already made him famous. But more than all else he values the praise and encouragement he receives from Agnes, whom he has come to think the best friend of his life, and whom he would gladly make his wife. He discovers at last that she loves him and they are soon united."

A great deal of interest attaches to David Copperfield owing to the fact that the novel is largely autobiographical. John Forster in *The Life of Charles Dickens* (Chapman) has a very full discussion on this point. See also Pierce's *A Dickens Dictionary* and *The Dickens Originals* by Edwin Pugh (Foulis).

PAGE 8 – **Mr. Barkis.** The Yarmouth carrier who takes David from Blunderstone to Yarmouth. It was he who uttered the immortal phrase, "Barkis is willin'," having reference to his willingness to marry Clara Peggotty, David's nurse. He subsequently married Peggotty, and made her a very good husband indeed. See Pierce's *The Dickens Dictionary.*

Blunderstone. A village in Suffolk, where David was born.

PAGE 10 – **Murdstone.** David's mother married, after her husband's death, Edward Murdstone. See *Who's Who in Dickens* by T. A. Fyfe (Hodder).

Casters. Small bottles for holding salt, pepper, etc.

PAGE 11 – **Topsawyer.** Of course, a mythical personage.

PAGE 12 – **Choker.** Neckties.

PAGE 14 – **Peggotty.** Clara Peggotty, Mrs. Copperfield's servant, David's early nurse, and his life-long friend. She ultimately married Mr. Barkis.

PAGE 15 – **The cow-pock.** Cowpox, an eruptive disease which attacks the udders of cows.

Broken wittles. Fragments left over from the meals.

PAGE 16 – **He'll burst.** In the original the paragraph concludes as follows: "and from observing that the woman-servants who were about the place came out to look and giggle at me as a young phenomenon. My unfortunate friend, the waiter, who had quite recovered his spirits, did not appear to be disturbed by this, but joined in the general admiration without being at all confused.

If I had any doubt of him, I suppose this half awakened it; but I am inclined to believe that with the simple confidence of a child, and the natural reliance of a child upon superior years (qualities I am very sorry any children should prematurely change for worldly wisdom), I had no serious mistrust of him, on the whole, even then."

A ST. LAWRENCE RAPID

This poem was published in 1860 in *Hesperus and Other Poems and Lyrics*. It has as a sub-title *St. Lawrence*, but it is impossible to say that any particular rapid is meant. The suiting of the metre and expression to the thought is an outstanding feature of the poem.

PAGE 17 – **Bateau.** A flat-bottomed boat formerly much used on Canadian rivers.

JAIKIE'S FLOWER GARDEN

This selection is taken, with some changes and omissions, from Section III, Book IV of *Bog-Myrtle and Peat: Being Tales, Chiefly of Galloway, Gathered from the Years MDCCCLXXXIX-MDCCCXCV* published in 1895. The story itself is entitled *The Little Lame Angel* and is prefaced by several stanzas of poetry. The introduction to the story is as follows: "Once I wrote about two little boys who played together all through the heats of the Dry Summer in a garden very beautiful and old. The tale told how it came to pass that one of the boys was lame, and also why they loved one another so greatly. Now, it happened that some loved what was told, and perhaps even more that which was not told, but only hinted. For that is the secret of being loved—not to tell all. At least, from overseas there came letters, one, two, and three, asking to be told what these two did in the beautiful garden of Long Ago, what they played at, where they went, and what the dry summer heats had to do with it all. Perhaps it is a foolish thing to try to write down in words that which was at once so little and so dear. Yet, because I love the garden and the boys, I must, for my own pleasure, tell of them once again."

The story of how Jaikie received his injury is told in *The Split in the Marrow Kirk* in *The Stickit Minister and Some Common Men* published in 1893. Jiminy was the son of the Reverend Simon Adam, minister of the Kirk of the Marrows in the village of Muirgate, while Jaikie was the son of Ebenezer Langbakkit, one of the elders of the kirk. The two boys were inseparable companions, Jaikie, of course, looking up with almost idolatrous worship to Jiminy, as the son of the minister. A dispute had arisen among the congregation of the kirk, the one faction being led by the minister and the other by his elder, Ebenezer Langbakkit. So bitter did the dispute become that the elder plotted

with his adherents to take possession of the manse, during the minister's absence, and also of the church to prevent service being held by the opposite faction. Jaikie overheard the details of the plot, and stealing out of the house, hurried away to tell Jiminy the whole story. The two boys took measures to outwit the elder and his followers. When some of the men arrived at the manse to take possession they found doors and windows barred and Jiminy, armed with a gun, determined not to surrender. The church was similarly barred and guarded by Jaikie, also armed with a gun. Enraged at his son's action Ebenezer placed his powder-flash beneath the door of the kirk and blew it up. When the men rushed into the church, they found Jaikie crushed beneath the heavy door. The minister, who had come upon the scene, "raised him tenderly in his arms, and wiped his face very gently with his napkin. The sight of this seemed to awaken Ebenezer Langbakkit. 'Give me my dead,' he said suddenly and roughly. 'The Lord has stricken me. I am a man of violence.' So saying he strode away with his burden." Though Jaikie was badly hurt, he did not die, but he was ever afterwards lame. When Jiminy went to college, Jaikie accompanied him at the minister's expense.

PAGE 19 – **Boxwood.** The dwarf box, a small bushy plant, generally used as a border or hedge in gardens. It is not to be confused with the box tree, which frequently reaches a height of twenty feet or more. See *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

Dog days. The hot, sultry days of mid-summer. E. Cobham Brewer says: "The Romans called the six or eight hottest weeks of the summer *caniculares dies*. According to their theory, the dog-star Sirius, rising with the sun, added to the heat, and the dog days bore the combined heat of the dog-star and the sun (July 3rd to August 11th)."

PAGE 20 – **Burn.** In Scotland a small brook or rivulet.

PAGE 21 – **Cornflowers.** Commonly known as bachelors' button and blue bottle. "It belongs to the same family as the thistle. The flower heads are made up of a great many flowers grouped together. In the outer row you find a circle of beautiful bright blue flowers, each of which consists of a blue tube which widens out at the mouth like a trumpet, and is edged with seven sharp points. Inside this outer circle there is a mass of darker blue flowers, slightly tinged with rose-color. These flowers are very much smaller, and their pink tubes are very tiny." See description and colored illustration in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) says: "Queen Louise, of Prussia, flying from Berlin before the advance of the first Napoleon, hid in a field of grain with her children, and beguiled the tedium by braiding cornflowers into wreaths for their little heads. The blue flower was remembered by one of these children, the gruff old Emperor William, who, when he retaliated on the French by conquering the third Napoleon, made the cornflower his emblem, and it was adopted by his people, in whose fields it grows abundantly."

Monkey-flowers. A plant of the Figwort Family, having pale violet-purple, rarely white, blossoms. The plant is so called from the gaping corolla, which makes the blossom look somewhat as if it were grinning like a monkey. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says:

"From July onward the monkey-flowers tinge the wet fields and border the streams and ponds; not growing in the water, but seeking a hummock in the swamp, or a safe foothold on the brook's edge, where they can absorb the moisture requisite to their vigorous growth."

PAGE 22 – **Hart's-tongue.** A popular name in Great Britain for a species of fern.

PAGE 23 – **Buttercups.** The buttercup is a weed, pure and simple. See description and colored illustration in Janet Harvey Kelman's *Flowers Shown to the Children.* *See page 59.*

Chalices. Cups. An allusion to the shape of the flowers of the buttercups.

PAGE 24 – **Honeysuckle.** C. E. Smith says: "The honeysuckle flowers grow in loose heads at the end of the leaf stem. They are shaped like long trumpets, and these trumpets are very narrow at the one end, and widen out at the mouth into two unequal lips. The lower lip is merely a long strap curled over at the end. But the upper lip is very much broader, and it is fringed at the edge. These beautiful flower-trumpets are yellow-pink, sometimes almost purple on the outside, and inside they are pale yellow. There are often seven to ten of these trumpets close together in one cluster, and you can see the heads of the stamens, and the long green tip of the seed-vessel coming out of the mouth of each trumpet." A colored illustration of the bloom of the honeysuckle is found in Janet Harvey Kelman's *Flowers Shown to the Children.* See also Harriet L. Keeler's *Our Garden Flowers.*

PAGE 25 – **Thinks so, too.** In the original the story concludes as follows: "The latter statement was, of course, wholly unauthorized. Jaikie sat up and put his foot on the floor. All the pain had gone out of it. He told Jiminy, who had an explanation for everything. *He* knew how the foot had got better and how the flowers were watered. 'Course it must have been the angels, little baby angels that can't fly yet—only crawl. I did hear them scuffling across the floor last night.' And this, of course, explained everything."

SING A SONG OF THE SEA

Each stanza of this poem has its own subject, and each in honor of Britain's navy. The first stanza sings of the sea which encircles the British Isles. The second celebrates the ships whose home is on the sea, the ocean liner, the little pleasure yachts, and the mighty battleships. The third stanza chants the praises of the sailors with their courage and skill, who man the ships. The fourth stanza sums up the whole by singing a hymn of praise to Britannia herself, the land that has bred sons capable of defending her against every foe.

THE BARMECIDE FEAST

This selection, entitled in the original "The Story of the Barber's Sixth Brother," is taken from *The Arabian Nights' Entertainments.* The story in

the text is arranged partly in dramatic form for the purposes of reading. *See page 68.* The Barmecides were a noble Persian family who settled in Bagdad, and became very wealthy and powerful.

THE SONG OF THE CAMP

This poem is classed among "Romances and Lyrics," in *The Poetical Works of Bayard Taylor.* Albert H. Smyth says: "In *The Song of the Camp* Bayard Taylor rises very near the heaven of highest song."

The poem commemorates an incident which took place before Sebastopol during the Crimean war. The city, a strong Russian harbor and fortress on the Black Sea, was besieged by the allied armies of Britain, France, and Turkey from October, 1854, to September, 1855. The defences of the place were strong at the beginning of the war, and delays on the part of the allies had allowed the Russians to strengthen immensely the existing fortifications, and to build new ones. Two of the most powerful defences were the Malakoff Tower, a stone-built work, and the Great Redan, a structure of earth created as the enemy advanced. On June 18th, 1855, the allies attempted to carry the city by storm, the British attacking the Great Redan and the French the Malakoff, but both assaults proved unsuccessful. Later, on September 8th, another attempt was made, and this time the French succeeded in capturing the Malakoff, but the British were driven back from the Great Redan with frightful slaughter. Shortly afterwards Sebastopol surrendered after an heroic defence of 349 days. During the siege 84,000 Russians are said to have fallen, while the allied armies lost at least 60,000 men. A vivid account of the two assaults on the Great Redan is given in *Survivors' Tales of Great Events* retold by Walter Wood (Cassell). See also *The British Nation* by George M. Wrong (Macmillan) and *The Battles of English History* by H. B. George (Dodd).

The music of *Annie Laurie* is found in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.). The words of the poem are as follows:

"Maxwelton's braes are bonnie
Where early fa's the dew,
And it's there that Annie Laurie
Gie'd me her promise true;—
Gie'd me her promise true,
Which ne'er forgot will be:
And for Bonnie Annie Laurie
I'd lay me doune and dee.

"Her brow is like the snaw-drift,
Her throat is like the swan;
Her face it is the fairest
That e'er the sun shone on,
That e'er the sun shone on,
And dark blue is her ee
And for bonnie Annie Laurie
I'd lay me doune and dee.

"Like dew on the gowan lying
Is the fa' o' her fairy feet,
Like the winds in summer sighing,
Her voice is low and sweet;—
Her voice is low and sweet,
And she's a' the world to me:
And for bonnie Annie Laurie
I'd lay me doune and dee."

PAGE 33 – **Outer trenches.** About 50 miles of trenches were dug by the allies during the siege.

Camps allied. The British, French, Turks, and Sardinians were engaged against the Russians, but really only the British and the French took part in the siege of Sebastopol.

Redan. William Kimberlin says: "The Redan has been formed by throwing up the earth in an immense thick wall about fifteen feet high. There are two long stretches of the wall, each extending for about seventy yards. In the middle is a sharp point jutting out towards you like the bow of a ship. This point is about seventeen feet high. The whole of the Redan grins at you with guns. That is not all. In front of it is an enormous ditch, eleven feet deep, and from fifteen to twenty feet wide. In front of that again is a hedge of spikes and bayonets and swords. In front of this again is a stretch of very rough sloping ground, and something like 400 yards from the Redan itself are the trenches which we have made to shelter ourselves from the Russian fire, and to cover us as we work day after day, like moles burrowing, near enough to make it possible to deliver a fierce sudden rush. What will it be then to rush up that rough slope to the ridge where the Redan is, packed with troops and bristling with guns?"

The forts. The French were to storm the Malakoff and the British the Great Redan. *See Introduction.*

Severn . . . Clyde . . . Shannon. Representative rivers of England, Scotland, and Ireland.

PAGE 34 – **Like an anthem.** "The song takes on a sacred character from the circumstances. It becomes a confession, such as warriors were wont to make to the priests upon the eve of battle."

Darkening ocean. The Black Sea.

Bloody sunset's embers. The sun was setting in a crimson glow prophetic of the coming slaughter.

Mortars. Short cannon used for throwing shells.

Nora . . . Mary. Characteristic Irish and English names.

Truth. Loyalty.

BEETHOVEN'S MOONLIGHT SONATA

This selection appeared anonymously some years ago in the *Wide-Awake Magazine*. It has very little, if any, foundation in fact, but it is not necessary

to enter into a discussion on this point. The story itself is beautifully sympathetic, and the incident may well have happened.

Ludwig Van Beethoven was born at Bonn, in Prussia, on December 16th, 1770. His father, a tenor singer at the court of the Archbishop of Cologne, was a man of very dissipated habits, and, as a consequence, was very poor. Early perceiving the undoubted musical talents of his son, and wishing to profit by these, he put him through a very severe course of training, especially on the violin. Soon the boy passed beyond his father's instruction, and was placed under the care of other teachers, who took a great interest in developing his wonderful gifts. In 1783 his first compositions were published, and in the next year, at the age of fourteen, he was appointed assistant to the court organist. In 1792, at the expense of the Archbishop of Cologne, he was sent to Vienna to continue his education, and while there took several lessons from Mozart. *See page 116.* After a stay of three months at Vienna he was compelled to return to Bonn, as he was needed by his family; from the age of fifteen he was practically their sole support. In 1792, again through the kindness of the Archbishop, he went once more to Vienna and there he resided, with the exception of a few years spent in Rome, during the remainder of his life. The years prior to 1800 were his happiest and most hopeful period, but a great disaster was impending. Signs of deafness, early noticed, were becoming more pronounced, and shortly after 1806 he became totally deaf. An unfortunate love affair, an unworthy nephew who betrayed his trust, and the greed and neglect of his relatives generally, rendered his later life unhappy; but through all he continued to produce his unrivalled compositions. He died at Vienna, March 26th, 1827. An excellent sketch of Beethoven is given in *Stories of Great Musicians* by Kathrine Lois Scobey and Olive Browne Horne (American Book Co.). See also *A Day with Beethoven* by May Byron (Hodder) and *Little Stories of Germany* by Maude Barrows Dutton (American Book Co.). There are many biographies of the musician, but perhaps the most convenient for reference are *Life of Beethoven* by Louis Nohl (McClurg), and *Beethoven* by H. A. Rudall (Scribner).

Beethoven's "Moonlight Sonata" was given to the world in 1802. It consists of three movements, the first slow and graceful, the second brisk and sprightly, the third very swift and emotional. The Sonata grew out of circumstances connected with the life of the composer. Louis Nohl says: "And now began for Beethoven a period of severe trials, brought upon him by himself. Absorbed in work, he neglected to take sufficient care of his physical health. His trouble with his hearing was increasing, but he paid no attention to it. His carelessness in this regard reduced him to a condition in which he would have found no alleviation and no joy, were it not for the inexhaustible resources he possessed within himself. But to understand him fully we must read what he wrote himself in June, 1801, to his friend Amenda, who had left Vienna two years before. He says: 'Your own dear Beethoven is very unhappy. He is in conflict with nature and with God. . . . You must know that what was most precious to me, my hearing, has been, in great part, lost. How sad my life is! All that was dear to me, all that I loved, is gone! How happy would I now be if I could only hear as I used to hear. If I could I would fly to thee, but, as it is, I must stay away. My best years will fly, and I shall not have fulfilled the promise of my youth, nor accomplish in my art what I fondly hoped I would. I must now take refuge in the sadness of resignation.' We have here the words to the long-drawn, funereal tones of a song as we find it at the beginning of the celebrated C sharp minor (Moonlight) Sonata op. 27, No. II, which belongs to this period. The direct incentive to its composition was Seumes' poem, *Die Beterin*, in which he gives us the description of a daughter praying for her noble father, who has

been condemned to death. But in this painful struggle with self, we also hear the storm of passion in words as well as tones. Beethoven's life at this time was one of sorrow. He writes: 'I can say that I am living a miserable life. I have more than once execrated my existence. But if possible I shall bid defiance to fate, although there will be, I know, moments in my life when I sha. be God's most unhappy creature.' The thunders of power may be heard in th. finale of that Sonata."

PAGE 36 – **Bonn.** A town of Prussia, on the left bank of the Rhine, f miles from Cologne. It is noted as the birthplace of Beethoven.

A walk. Beethoven was generally careless of his health and neglected . ise almost entirely. *See Introduction.*

Sonata in F. This celebrated Sonata was written in 1804 in honor of N eon Bonaparte, but was not published until 1806. When the news cam that Napoleon had had himself proclaimed Emperor of the French, the composer was so disappointed and angry that his friends could with difficulty restrain him from tearing up the score. "It is still the longest extant perfect design in instrumental music." A sonata is a musical composition for a single instrument consisting of three or four movements.

Finale. The closing passage of the sonata.

Cologne. A city of Prussia, on the west bank of the Rhine, famous for its beautiful and stately cathedral.

PAGE 37 – **Excited.** He had evidently found one who could sympathize with him in his passion for music—a kindred soul.

Harpsichord. An old-fashioned stringed musical instrument, in shape something like a modern grand piano.

Spell. The awkwardness of the situation.

PAGE 38 – **Your pardon.** Beethoven was even this early haunted with the fear of loss of his hearing, so that he could perhaps more than others sympathize with the affliction of the young girl.

Brühl. A town of Prussia, about eight miles from Cologne.

PAGE 40 – **Massive figure.** "His statues, busts, and portraits represent him with a massive head, broad brow, dignified, sombre expression of countenance, and features of harsh but heroic cast."

Lovely movement. A beautiful interpretation of each of the three movements of the Sonata is found in Frances Ridley Havergal's poem *The Moonlight Sonata.*

PAGE 41 – **Agitato finale.** The closing movement in very rapid time.

THE WHITE-THROAT SPARROW

This poem was published in 1893 in *This Canada of Ours and Other Poems* under the title *The Canadian Song-Sparrow.* It is, however, the white-throated sparrow that is described. A similar poem, *The Whitethroat* by Theodore Harding Rand in *A Treasury of Canadian Verse* (Briggs), has the refrain, "I love dear Canada, Canada, Canada."

The white-throated sparrow is the most beautiful of all the sparrows. It is described as follows: "A plump, handsome bird; white throat and crown stripes; back striped with black, bay, and whitish; rump light olive-brown; bay edgings to wings, and two white cross-bars; under parts gray; yellow spot before eye. Female crown, brown; markings less distinct."

Many interpretations have been given to the sweet and plaintive song of the white-throat. In parts of the United States it is called the Peabody Bird, its song sounding like "Pea-a-peabody, peabody, peabody." In Maine the song is said to be "All-day, whittling, whittling, whittling." Sir James D. Edgar in a note says: "Early settlers heard him echoing their despair with 'Hard times in Canada, Canada, Canada'. Others maintain that he is searching for traces of a dark crime, and unceasingly demands to know 'Who killed Kennedy, Kennedy, Kennedy?' The thrifty farmer detects the words of warning—'Come now, sow-the-wheat, sow-the-wheat, sow-the-wheat.' The writer has distinctly recognized in the little song the melancholy sentiments indicated in these lines." In the poem in the text two other interpretations are given. Mabel Osgood Wright in *Birdcraft* (Macmillan) points out that "You may take your choice as to the *words*, but pray notice that all these interpretations have the *same accented* value, and so equally imitate the song." *Bird-Life* by Frank M. Chapman (Appleton) has a full-page colored illustration with a good description of the bird. There is also a full-page illustration in *Our Common Birds and How to Know Them* by John B. Grant (Scribner). See also *Citizen Bird* by Mabel Osgood Wright and Elliott Coues (Macmillan).

MADELEINE DE VERCHÈRES

The account of Madeleine de Verchères in the text is based upon the story written down by herself at the request of the Marquis de Beauharnais, Governor of Canada. The complete narrative, as given in the *Supplement to Dr. Brymner's Report on Canadian Archives, 1899*, is entitled: "Narrative of the heroic deeds of Mlle. Marie Madeleine de Verchères, aged 14 years, against the Iroquois, in the year 1696, on October 22nd, at 8 o'clock in the morning." Francis Parkman tells the story admirably in his *Count Frontenac and New France under Louis XIV* (Little, Brown).

Marie Madeleine Jarret, the daughter of the seignior of Verchères, was born at her father's seigniory in April, 1678. Her heroic defence of the fort against the Iroquois took place in 1692, when she was but fourteen years of age. She was married twice; first in 1706 to Thomas de la Naudière, and again in 1722 to M. de la Pérade. In her later years she received a pension for life from the French government. The date of her death is unknown.

Subsequent to her second marriage in 1722 Madeleine was the heroine of another adventure with the Indians. One day two giant Abenakis entered the house with the object of picking a quarrel with her husband. De la Pérade ordered them out, and they departed fiercely angry. In a few moments they returned, armed with a tomahawk and a hatchet, and made a rush at him. He

closed with one of the Indians, but was on the point of being overpowered, when a settler, who happened to be passing, came to his aid. The other Indian aimed a blow with his tomahawk at de la Pérade, but Madeleine wrenched the weapon from his grasp and felled him to the ground. Just then, to her utter surprise, she found herself in the hands of four squaws. One of them seized her by the throat and another by the hair, after tearing off her cap. The other two seized her round the body in order to throw her into the fire. Seeing her desperate condition, her twelve-year-old son grasped a weapon and beat the squaws until they were compelled to let her go. They then turned their attack upon de la Pérade, who had grasped the first Indian by the hair and was about to slay him. The Indian begged for his life, and the squaws, now badly frightened, joined in his entreaties. The settler interceded for him, and thinking it more prudent to spare the Indian than to slay him, de la Pérade allowed the party to leave without further injury. "Thus," says Madeleine, "it was that I saved my husband's life, and that my son, who was but twelve years old, saved that of his mother."

Madeleine was not the only heroine in her family. Some two years before the incident in the text her mother had found herself beset in the same fort, with only three or four armed men, and had heroically defended herself against the Iroquois for two days until help arrived. The fort itself was frequently attacked, as it lay directly in the way of the Indian raids on Montreal.

A graphic account of Madeleine de Verchères is given in *Maids and Matrons of New France* by Mary Sifton Pepper (Little, Brown). Other accounts, but containing nothing new in the way of details, are found in *An American Book of Golden Deeds* by James Baldwin (American Book Co.) and in *The Heroines of Canadian History* by W. S. Herrington (Briggs). Many poems have been written dealing with the incident, the best of which is perhaps *Madeleine de Verchères* by John Read published in *Songs of the Great Dominion* edited by W. D. Lighthall (Scott).

PAGE 43 – **General Wolfe.** Wolfe captured Quebec on September 13th, 1759. See *Wolfe* by A. G. Bradley in *English Men of Action* series (Macmillan).

Lurked everywhere. See page 142.

Seigneur. In French Canada large grants of land were made by the king to certain persons, generally retired army officers, on condition of their performing certain services. The land so granted was called a *seigniory* and the holder a *seignior*. See the chapter on "The Colonist-Hébert" in *Canadian Types of the Old Régime* by Charles W. Colby (Holt).

The Iroquois. See page 142.

PAGE 44 – **Her brothers.** One of these boys afterwards joined the French army and was killed at the attack on Haverhill in 1708. In a letter written some years later Madeleine states that one of her brothers had been burned by the Indians. It is not clear, however, whether or not it was one of these boys.

Block-house. A building constructed of squared timber and pierced with loop-holes for guns. *See page 32.*

PAGE 47 – **Pursued and defeated them.** "A band of converts from the Saut St. Louis arrived soon after, followed the trail of their heathen countrymen, overtook them on Lake Champlain, and recovered twenty or more French prisoners."

Rifle in hand. This is scarcely correct. *See Introduction.*

Castle Dangerous. So called because it lay directly in the paths of the Indians' attack.

THE SEA

This poem is purely impersonal and has no relation to the actual life of the author. As a matter of fact the poet never even crossed the English Channel. His biographer states that "the only time he was ever on the sea it made him very sick." A writer in *The Book of Knowledge* (Grolier) says: "The spirit of freedom which one seems to absorb when in the full delight of a voyage over the sparkling sea has never been better rendered than in this poem. In this case it is supposed to be an old sailor who is speaking, but the salty breeze, which the poet has so cleverly suggested by the swift movement of his verse, is familiar to us all. There is a certain infectious quality of actual pleasure in this song of the sea that makes us for the moment sharers of the old sailor's love for the life of the ocean, though we may be conscious that there is another side to it less attractive."

PAGE 48 – **Mocks the skies.** Dashes its foam in the face of the skies.
Cradled creature. The sea in calm.
The world below. The very secrets of the world under the ocean seem to be laid bare.
South-west blasts. The ship rides so high on the waves that the origin of the wind is revealed.
PAGE 49 – **Red the morn.** A warning of a coming storm.
Porpoise. A member of the whale family, usually five or eight feet in length. Its motion in the water is a kind of circular leap. See *Natural History* by Alfred H. Miles (Dodd).
Dolphins. The dolphin measures generally from twenty to twenty-five feet in length. A wide dorsal fin of a yellow-gold color extends almost the whole length of the back. See Alfred H. Miles's *Natural History*. F. A. Farrar says: "The dolphin is a curious animal of the whale family, which drew the attention of sailors in very early times. It is a powerful swimmer, and herds of these creatures may often be seen gambolling on the surface of the sea and playing around ships, as though delighting in the company of men. They fling themselves out of the water to such a height that they have been known to fall on the decks of vessels. There has always been an idea, too, that they are fond of music, and give signs of their delight by their movements, and by following vessels when they hear it." See *Old Greek Nature Stories* by F. A. Farrar (Harrap).

A CLOSE CALCULATION

The *Amphion* mentioned in the text was scrapped some time after the incident recorded. It is interesting to note that the first of the British ships sunk shortly after the outbreak of the Great War in 1914 was the *Amphion*, the name being still preserved among the vessels of the British Navy.

PAGE 50 – **Esquimault.** At this time Esquimault, near Victoria, on Vancouver Island, was a fortified naval station, maintained by the Imperial Government. It was the headquarters of what was then known as the Pacific squadron of the Royal Navy.

A TALE OF TWO BROTHERS

The name of the writer of this poem, Eliza Cook, was omitted from the first edition of the *Fifth Reader*. The poem tells a beautiful story of brotherly love and unselfishness.

THE OASIS

In 1846 George William Curtis spent some time travelling in the East. This selection in the text is adapted from an incident taken from the sketches that he subsequently wrote describing his various journeyings.

PAGE 60 – **Salaams.** Low, respectful bows.
PAGE 61 – **El Harish.** A town on the border of the Sahara.
Infidel. In the eyes of Mohammedans all others are infidels and unbelievers.
Muezzin. A Mohammedan priest whose duty it is at certain hours to call the faithful to prayer.
Minaret. Here a tower on a Mohammedan mosque.
Homer's sea. The Mediterranean, the great "middle sea" of the ancients. It was over this sea that the Greeks sailed to and from Troy, and on it Ulysses met with his many adventures. Homer was the great Epic poet of the Greeks, the author of *The Iliad* and *The Odyssey*. Nothing is known of the facts of his life. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).
Helen. The daughter of Tyndarus and Leda, and the most beautiful woman of her time. She had many suitors, and as her father had great difficulty in making up his mind she was allowed her own free choice. She chose Menelaus, king of Sparta, and lived happily with him for some time. But Paris, son of the king of Troy, who paid a visit to Sparta, persuaded her to leave her husband and to fly with him. Menelaus at once took steps to recover his wife, called all her former suitors to his aid, and sailed with a great expedition against Troy. After a siege of ten years the city was captured and Helen was restored to her husband. See *Stories of the Golden Age* by Mary Gooch Anderson (Macmillan) and *The Iliad of Homer* done into English prose by Lang, Leaf, and Myers in *Pocket Classics* (Macmillan).
The Argonauts. A band of heroes who sailed across the Mediterranean and through the Black Sea to Colchis, under the leadership of Jason, to bring back to Greece the celebrated Golden Fleece. Their many and varied adventures are fully described in *The Heroes* by Charles Kingsley (Macmillan). See also *Favorite Greek Myths* by Lilian S. Hyde (Heath).

Columbus. Columbus was a native of Genoa. *See page 221.*

Carthage. A celebrated city founded by the Phœnicians on the northern coast of Africa. For many years Carthage was the chief maritime power of the world, but the city was finally destroyed by the Romans. See *Historical Tales: Roman* by Charles Morris (Lippincott) and *Famous Men of Rome* by John H. Haaren and A. B. Poland (American Book Co.).

The sirens. Three sea nymphs "who charmed so much by their melodious voices, that all forgot their employments to listen with more attention, and at last died for want of food." Various accounts are given of their origin, some writers describing them as beautiful maidens, while others hold that they were monsters in form. They lived on an island in the Mediterranean, and were fabled to sing so entrancingly that sailors would jump from passing vessels to reach them, and meet their death on the rocks that lined the shore. When passing their island Ulysses stuffed the ears of his men with wax so they could not hear the voices, and himself, securely tied to the mast, heard the song. The sirens were so disappointed at the trick of Ulysses that they threw themselves into the sea and were drowned. See *The Story of the Odyssey* by A. J. Church in *Pocket Classics* (Macmillan), H. A. Guerber's *Myths of Greece and Rome*, and *The Age of Fable* by Thomas Bulfinch (Dent).

HARVEST TIME

This poem first appeared in *Canadian Born* published in 1903. Summer is here figured as a young girl lying asleep amid the stillness of the prairie. The winds by their caresses awaken her—harvest time has begun. The song has been set to music by Laurence H. J. Minchin and published in Book III of *The King Edward Music Readers* (Macmillan).

A stanza has been left out of the poem as printed in the text. It follows the third stanza:

"Yellow her hair as the goldenrod,
And brown her cheeks as the prairie's sod."

SOME STRANGE LITTLE FISH

Further interesting information about the sticklebacks may be found in *Senior Country Reader II*, by H. B. M. Buchanan (Macmillan) and in *Pond Life* by the Rev. Charles A. Hall (Macmillan). *Living Animals of the World* (Hutchison) has an interesting note: "Of the sticklebacks there are several species, some of which are entirely salt-water fishes, whilst others enjoy the rather unusual distinction of being able to live in either fresh or salt water, even when rapidly transferred from one to the other. The small species commonly inhabiting ponds and ditches can sustain changes of this kind with

impunity. These last are very ferocious. One kept in an aquarium devoured in five hours seventy-four young dace about a quarter of an inch long. They occasionally occur in vast shoals, and, according to the naturalist Pennant, appear in the river Welland, in Lincolnshire, once in seven years in amazing shoals, so that a man employed in collecting them earned four shillings a day by selling them at the rate of a halfpenny a bushel." See also the very interesting chapter entitled "The Stickleback Father" in *Among the Pond People* by Clara Dillingham Pierson (Dutton).

PAGE 63 – **Courageous.** H. B. M. Buchanan says: "If you place these little fish in an aquarium they will attack almost anything. On one occasion the sticklebacks showed their objection to a pike by attacking his tail, which in consequence grew less and less, and at last the sticklebacks had to be turned out of the aquarium to save the bigger fish from further misery."

PAGE 64 – **Drives off his enemies.** "Once a male stickleback was removed while guarding his nest, and immediately some other sticklebacks began tearing it to pieces. After a time the male was restored to the water, and when he had recovered his senses he made for the marauders, drove them off, and then brought mouthfuls of weeds and bits of twigs, with which he repaired the nest, using his nose to hammer the materials together."

THE MAPLE

This poem in honor of the maple shows why it is a fitting emblem for Canada. The tree with its beautiful foliage is to be found everywhere, on the hill-side and in the valley, on the pleasant hill-tops and in the crowded city. It is a joy in all parts of the country and at all times of the year. Even in the cold months just before the early spring it affords both pleasure and profit, when groups of merry people repair to the woods to catch the sap from the tree and boil it into syrup and sugar. Its green leaves may be taken as an emblem for Canada, with its promise, its freedom, and its hope, and, as the leaves take on the crimson tints of autumn and fall to the ground, they indicate how freely would every Canadian shed his blood to maintain those rights of which all are justly proud. The *Manual to the Ontario Readers* sums up the thought as follows: "The light green foliage upon the darker background is emblematic of a new era of prosperity; the freely flowing sap, of the wealth of her natural resources; the leaves bursting from the buds, of the rich promise of our national destiny; the fall of her crimsoned leaves, of the patriotic devotion of our people."

George Sherwood Hodgins of Ottawa in *Heraldry of Canada* (Birks) says: "The origin of the maple leaf as the floral emblem of Canada practically dates from 1860, when Edward VII, then Prince of Wales, visited this country, though the first actual and authoritative use of the maple leaf was by the Imperial Government in 1859. A representation of this device was placed on the

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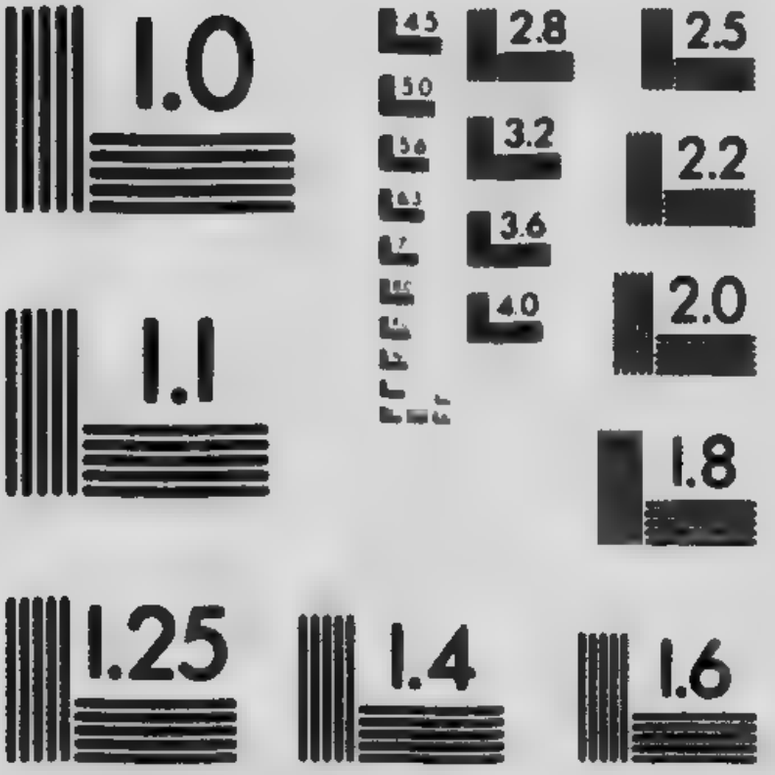

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regimental colors of the 100th Regiment. This corps was raised in Canada, and was called The Prince of Wales Royal Canadian Regiment. The colors were presented by the Prince in January, 1859. The first use of the maple leaf in Canada was at the reception of the Prince of Wales (Edward VII). A procession was being provided for, in which the various national societies had been requested to take part. A meeting was held in Toronto on August 21st, 1860, to arrange matters, and a motion was introduced by the late Dr. J. H. Richardson, at one time lecturer on anatomy in the Toronto School of Medicine: 'That all native Canadians joining the procession, whether identified with the national societies or not, should wear the maple leaf as an emblem of the land of their birth.' This motion, seconded by Mr. F. H. Heward, was adopted. From the account given in the Toronto *Globe* of September 8th, 1860, we learn that the Canadians took part in the procession, some wearing silver maple leaves, and others with those supplied by nature. Thus the floral emblem of Canada had its origin, and these leaves, which were even then turning to the golden hues of autumn, have in this color been accorded a place on the escutcheon of the province where they were first used. The maple leaf and the maple wreath have since received official sanction. It is the leaf of the silver maple that is usually taken as our emblem, and Ontario bears on its escutcheon the memory of those early autumn days when, as expressed in happy phrase by the late Rev. Dr. John McCaul, then President of Toronto University, 'the hope of the province salutes the hope of the Empire.' ''

PAGE 65 – **Broad-leaved.** It is the sugar maple that is referred to, not the soft or red maple.

Changeful dress. The color of the leaves changing with the advancing seasons.

PAGE 66 – **Sugar-woods.** See *The Sugaring-Off* on page 312 of the *Fifth Reader.*

TUBAL CAIN

The *Dictionary of National Biography* says: "In 1848 Mackay entered the editorial office of the *Illustrated London News* and became editor of the paper in 1852. At the suggestion of Herbert Ingram, the proprietor, Mackay began in December, 1851, the issue of a series of musical supplements, each containing an original song by Mackay, adapted to an ancient English melody which was specially arranged by Sir H ary Bishop. Bishop's death in 1855 interrupted the scheme; but eighty lyrics of a projected hundred were thereupon published under the title of *Songs by Charles Mackay.* Reissued in a popular form in 1856 as *Songs for Music*, the publisher could say with perfect truth: 'Many of the songs included in this collection have been said and sung in every part of the world where the English language is spoken.' '' Among these lyrics was *Tubal Cain.* The poem is based on *Genesis* IV. 22: "And Lillah, she also bare Tubal Cain, an instructor of every artificer in brass and iron." *There's a Good Time Coming* by the same author, published in Book IV of *New Literary Readers* (Macmillan), has a similar thought.

The first part of *Tubal Cain* deals with the triumphs of war and consequent misery, the second with the victories of peace and the happiness that flows from them. At the same time war may have its uses, and the sword will

be always ready to draw, but only in support of a righteous cause. As a commentary on the poem, two pictures painted by Sir Edwin Landseer may prove useful. These are entitled *Peace* and *War* and are reproduced with descriptive letter-press in *Landseer* by Estelle M. Hurll in *The Riverside Art Series* (Houghton). No better way can be found to enforce the lesson of the poem than by a study of these two pictures. See also *Discourses on War* by William Ellery Channing (Ginn). The poem entitled *Song of the Forge* in *The Fourth Golden Rule Book* of *The Golden Rule Books* (Macmillan) has much the same thought and purpose as *Tubal Cain*, and may with advantage be read in class and a comparison made between the two poems.

PAGE 68. **Scarlet showers.** See *The Village Blacksmith* on page 166 of the *Third Reader*.

Wrought. Worked.

Crown of his desire. The greatest gift in life.

PAGE 69. **Carnage blind.** Unreasoning bloodshed. Charles Dickens in *A Child's History of England* (American Book Co.) has an admirable paragraph on this very point. After describing the sanguinary battle of Agincourt he goes on to say: "War is a dreadful thing; and it is appalling to know how the English were obliged, next morning, to kill those prisoners mortally wounded who yet writhed in agony upon the ground; how the dead upon the French side were stripped by their own countrymen and countrywomen, and afterwards buried in great pits; how the dead upon the English side were piled up in a great barn, and how their bodies and the barn were all burned together. It is in such things, and in many more much too horrible to relate, that the real desolation and wickedness of war consist. Nothing can make war otherwise than horrible. But the dark side of it was little thought of, and soon forgotten; and it cast no shade of trouble on the English people, except on those who had lost friends or relations in the fight. They welcomed their king home with shouts of rejoicing, and plunged into the water to bear him ashore on their shoulders, and flocked out in crowds to welcome him in every town through which he passed, and hung rich carpets and tapestries out of the windows, and strewed the streets with flowers, and made the fountains run with wine, as the great field of Agincourt had run with blood."

PAGE 70 – **Willing lands.** Ready and anxious to yield their produce.

Should be. Praise is rightly due to Tubal Cain for the great and useful gift he had bestowed upon mankind.

Forget the sword. Neglect its use when it is necessary to use it. Tennyson has a similar thought in the *Epilogue* to *The Charge of the Heavy Brigade:*

"But since our mortal shadow, Ill,
To waste this world began—
Perchance from some abuse of Will
In worlds before the man
Involving ours—he needs must fight
To make true peace his own,
He needs must combat might with might,
Or Might would rule alone."

THE SPIDER SPEAKS FOR HERSELF

This selection is taken from *Little Folks in Feathers and Fur.* Further interesting information on the spiders in general is found in *Some Curious Flyers, Creepers, and Swimmers* by James Johonnot (American Book Co.). See also *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.), *Nature Study and Life* by Clifton F. Hodge (Ginn), and *Among the Meadow People* and *Among the Pond People* both by Clara Dillingham Pierson (Dutton). *Living Animals of the World* (Hutchison), a book suitable for library purposes, has some excellent illustrations of curious spiders.

A writer in *Living Animals of the World* says: "Attempts have been made to turn spider-silk to commercial purposes, but the great difficulty is that spiders are so voracious and cannibalistic in their propensities that they cannot be kept in captivity, for they will kill and eat each other as long as there are any left, to the very last spider." James Johonnot says, however, that many years ago, in France, stockings and mittens were made of spiders' silk.

PAGE 71 – **Madam Butterfly.** Interesting facts, with illustrations, about the butterflies are given in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan).

Mr. Humble-bee. The bumble-bee. *See page 79.*

PAGE 74 – **Trap-door Spider.** "The trap-door spiders average about an inch in length. They construct a silken gallery in the ground, with a round door, which, they shut behind them when they enter. There is only one species in England which does not form a trap-door, but a silken tube. If any insect settles on it, the spider clutches it from within, tears a hole in the tube, drags its prey inside, and then repairs the rent." An excellent illustration of the trap-door spider and its nest is given in James Johonnot's *Some Curious Flyers, Creepers, and Swimmers.*

PAGE 75 – **The Water-Spider.** The idea of the diving bell came from observing the habits of the water-spider. See the chapter entitled "The Runaway Water-Spiders" in *Among the Pond People* by Clara Dillingham Pierson (Dutton).

PAGE 77 – **Great Crab Spider.** The gossamer snares of this spider are so strong that they will hold a humming bird.

PAGE 78 – **Tarantula.** James Johonnot says: "The great spider of the Southern States, from one and a half to three inches long, is called a tarantula, from Taranto, in Italy, where its kind abound. It is a wolf-spider, lives on the ground, but spins no web. It carries its young on its back. This animal appears more formidable than it really is. It is not disposed to attack, and its bite seldom leaves serious injury."

PAGE 79 – **Gossamer Spiders.** James Johonnot says: "A Texas spider weaves a filmy balloon, six feet long and two feet wide, which she fastens to a tree by a single thread, and then flings to the wind. She walks on board with a half-dozen little ones, cuts the thread, and away goes the air-ship to some distant point on the prairie."

HOME AND COUNTRY

This selection is an extract from Part III of *The West Indies* published in 1809. The poem was written in celebration of the abolition of the African slave trade by the British government. The author here preaches the gospel of love and loyalty to one's own country. Our own home, our own country is the best in the world. We find everything there in greater perfection than it is to be found anywhere else. It matters not what or where that country is; it is our country and therefore superior to any other.

PAGE 79 – **O'er all.** Over or above all.
Emparadise. Make supremely happy.
Time-tutored. Taught by experience.
PAGE 80 – **Peculiar.** Special, particular.

RETURN TO THE FARM

Farmer John, who has been travelling in foreign lands and seeing wonderful sights, has returned to his own home. He is out visiting his favorite animals, and, receiving such a warm welcome from them, he exclaims with joy: "The best of a journey is getting home." Then, when there is such mutual joy over his return, he is led to reflect on the pleasures and comforts of farm life, with its many attachments and interests and content, as compared with the extravagances and worries of city life. The whole story and the lesson it teaches are summed up in the thought that true happiness is to be found only in contentment.

GIANT DESPAIR OF DOUBTING CASTLE

This selection is taken with some omissions and changes from the first part of *The Pilgrim's Progress* published in 1678. The full title of the book is "The Pilgrim's Progress from this World to that which is to come delivered under the Similitude of a Dream, wherein is discovered the Manner of his setting out, his dangerous Journey, and his safe Arrival at the desired Country." The portion of the narrative referring to *Diffidence* was not in the first edition, but was added subsequently. An excellent abridgment of the story of *The Pilgrim's Progress* is given in *Children's Stories* in *English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner).

William Vaughan Moody says of *The Pilgrim's Progress:* "But perhaps the strongest appeal which the book makes to us to-day lies in the charm of its style. We have already lost much of our interest in it as allegory, and the enormous development of the art of fiction since it was published has taken away much of its interest as narrative; but nothing can take away its interest as a treasury of precious English. Bunyan had no suspicion that he was producing

a masterpiece. He was a simple man, with only the rudiments of an education, writing for men simpler than himself, so that there is hardly a word in the whole tale which would not have been readily intelligible to a Bedfordshire carter or plough-boy. It is a rough homespun diction, made up largely of Anglo-Saxon roots and abounding in monosyllables. But, for all this, it becomes in Bunyan's hands an instrument of wide compass, capable not only of graphic force, of humorous directness, but also of very tender and gorgeous lyrical effects. Much of its power is due, of course, to the fact that Bunyan's memory, like that of so many of his contemporaries, was stored with the diction of the Bible; but much, too, comes from the nervous blunt speech of the Midland peasantry. The blend produced a vehicle of expression thoroughly strong and supple, the very crudities of which, mellowed by time and disuse, take on an air of rich ingenuous charm. For any one who has the sense of language, to whom words have a subtle individuality of their own, who can linger over and taste a phrase, the pages of *The Pilgrim's Progress* will possess an enduring fascination." See *Great Books* by Frederick W. Farrar (Crowell). A good school edition of *The Pilgrim's Progress*, edited with an introduction and notes by James Hugh Moffatt, is published in *Pocket Classics* (Macmillan). See also *The Pilgrim's Progress* by Mary MacGregor in *Told to the Children* series (Jack).

Christian and Hopeful on their journey to the *Celestial City* came to the *River of the Water of Life*. The path by the side of the river was very pleasant, and the travellers proceeded along it for several days. At last, however, the path and the river parted for a time, and as the way was rough they became greatly discouraged. In a short time they came to a meadow on the side of the path and a stile to go over into it. This was called *Bypath Meadow*, through which another path led. Christian persuaded Hopeful to cross over the stile and to try the new path. At first they found the travelling delightful, and were further assured that they were on the right road by *Vain-confidence*, whom they saw before them on the way. But night came on and the travelling became very difficult. It began to rain and the path was flooded. They tried to retrace their steps, but were almost drowned in the attempt. With all their efforts they could not reach the stile and were compelled to lie down to rest. Being weary, they fell asleep, and in the morning, when they awoke, they found themselves in the power of Giant Despair.

Commenting on the selection in the text a recent editor says: "This is an allegory or continued metaphor—Christian life represented as a pilgrimage; its trials, as giants, dungeons, etc. Note the fact that their bewilderment at being lost occasions despair (figured as a giant); they are filled with doubt; Diffidence (distrust in one's power) urges on Despair (utter loss of courage and hope), which afflicts them with many blows, so that they sigh and lament. In their diffidence and despair they debate the question of suicide. 'In sunshiny weather he fell into fits' (in sunshiny, cheerful moods of the soul, despair is powerless). When Christian and Hopeful are escaping from Doubt, note that Despair has his fit of powerlessness come over him. (When we see our way clearly, despair no longer molests us.)"

PAGE 86 – **Rating.** Scolding.
PAGE 89 – **Pick-locks.** Instruments for picking locks.
PAGE 90 – **Dungeon door.** See *Acts XII. 7-10.*
PAGE 91 – **Consented.** Agreed.

THE WELL OF ST. KEYNE

This is one of Southey's humorous poems. The legend is connected with the Well of St. Keyne in Cornwall, England. "If the bridegroom drinks therefrom before the bride, he will be master of his house; but if the bride gets the first draught, the gray mare will be the better horse."

SWORD AND SCIMITAR

This selection is very freely adapted from Chapter XXVII of *The Talisman* published in 1825. The novel deals with the Third Crusade in 1190 led by Richard I of England and Philip of France. Jerusalem had been captured by Saladin in 1187, and Pope Gregory VIII at once proclaimed a crusade to recover the sacred city from the infidels. The interest of the novel, apart from the picture it presents of the manners and customs of the times and the men engaged in the crusade, centres in the love of Sir Kenneth, a Scottish knight, for Edith Plantaganet. The knight, who was in reality Prince David of Scotland, had been lured away from his trust, and during his absence the banner of England had been torn from its standard. Ultimately the knight accused Conrade of Montserrat of the act, and a trial by combat was arranged. A truce was made with Saladin in order to settle the dispute, and the kings became for the time the guests of the Saracen. It was at this meeting at the Diamond of the Desert, a point equally distant from the two camps, that the incident related in the text took place.

Richard was noted for his gigantic strength, well illustrated by the weight of his battle-axe which had twenty pounds of steel in its head. See *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

PAGE 94 – **The Saracen.** Salah-ed-Deen, or Saladin, Sultan of Egypt. He was born in 1137 and in 1168 was appointed Vizier of Egypt. He was not content with this position, however, and soon afterwards assumed the sovereign power as Sultan. He then made himself master of Southern Syria, and thus came into contact with the Christians of Palestine, whom he defeated in a great battle. Jerusalem surrendered in a short time, thus leading to the Third Crusade conducted by Richard of England and Philip of France. In 1189 the Crusaders began the siege of Acre, and captured the city three years later. In 1192 Richard and Saladin entered into a truce for three years, the latter retaining Jerusalem. Saladin died in 1193.

Melech Ric. King Richard. "Melech" means "king," and "Ric" is a shortened form of "Richard."

De Vaux. A faithful, but rough old nobleman, an attendant of King Richard.

Not yet returned. Richard was just recovering from a serious illness.

PAGE 95 – **Hedging-bill.** A hooked blade used in trimming a hedge.

The Prophet. Mohammed or Mahomet (570-632), the founder and prophet of the Mohammedan religion. "There is but one God and Mohammed is his Prophet." See *Famous Men of the Middle Ages* by John H. Haaren and A. B. Poland (American Book Co.).

Soldan. Sultan.

Excalibur of King Arthur. See page 105.

Brawn. Muscle.

The Franks. A general term used by the Saracens to indicate the people of Western Europe.

NOVEMBER

In this poem the autumn woods are described when all nature is preparing for its winter rest. The "down to sleep" which ends each stanza is a reference to the child's prayer "Now I lay me down to sleep." In the last stanza the writer turns from the autumn of nature to the autumn of life, with a wish that our eternal sleep may be as tenderly prepared for us as is the sleep of nature.

THE BUFFALO

This selection is taken from Chapter XX of *The Great Lone Land* by Lieutenant-General Sir William Francis Butler published in 1872. The book is a description of a trip made by the author through Western Canada during 1870-71. *See page 259.* The extract has no necessary connection with the book as a whole, and may be considered independent of its context. See the chapter entitled "Monarchs in Exile" in *Stories of Birds and Beasts* by Mabel Osgood Wright (Macmillan).

A few paragraphs from *The Riders of the Plains* by A. L. Haydon (Melrose) form an excellent commentary on the text: "To the red men of Canada the bison was God's greatest gift. It supplied him at once with food and clothing, with most of the essentials and comforts of his life. Its skin provided tents as well as garments; the undressed hide was converted into a boat. From the sinews came strings for the bow; from the short, curved horn a powder flask, and from the tanned leather the stout lariat for bridle and rein. Its flesh, either eaten fresh or pounded down and mixed with fat into 'pemmican', afforded the best of food. From first to last the bison was the Indian's friend in need, for even when the savage descended into the grave it was a buffalo robe that served him as a shroud.

"At the present time, when only a few hundreds of these creatures are alive, carefully guarded in special reservations, it is difficult to comprehend the extent of the immense herds which formerly ranged over the prairies. In bygone days, according to travellers' reports, the plains were literally black with them. It was not unusual for a waggon train to be compelled to camp one or two days to allow a herd of buffalo to pass. One might ride, as once did Colonel Dodge, through an unbroken line of them for 25 miles. On that day he com-

puted he saw half a million buffaloes. A restless tide of bison was for ever surging to and fro between the plains of the Saskatchewan and the Assiniboine, and those of the Missouri, Mississippi, and Ohio. The great prairies were their principal feeding-grounds; they left these only for the pasture afforded by the gorges of the Rockies.

"By the year 1870, following on the completion of the Union Pacific Railway, the once universal herd which roamed across the whole continent had been broken up into two portions, a northern and a southern herd. The former kept to the north-west, the latter to Texas and other western States of America. The war of extermination began almost immediately. Hardly more than four years later the southern herd was blotted out, Indians and whites alike butchering the buffaloes without restraint.

"In the Canadian territory the same senseless, wasteful annihilation was going on. Thanks to American traders, the Indians were now armed with breech-loading rifles, which did far more deadly execution than their bows and arrows. Moreover, both for meat and for robes cows were shot down in preference to bulls. At this period the northern herd was itself divided. One portion ranged eastward from Regina to the Red River, the other westward from Regina to the base of the Rocky Mountains. The first of these herds came down from the north, following the course of the Assiniboine, and found its way into the Dakotas; the second browsed along the flanks of the mountains in Alberta and as far as the rich grass lands of Montana, returning to winter in the hills by Calgary.

"Although the years 1880-83 were responsible for the greatest wanton slaughter, the decimation of the southern herd had been in progress for some considerable time before. Within a comparatively short period the bison were reduced to an insignificant number. The construction of the Canadian Pacific Railway may be said to have sealed their doom, for by its means the buffalo were made accessible at all points. Eventually only some small isolated bands of the animals escaped, to find refuge in the vastnesses of the mountains or in the 'barren lands' north of Athabaska."

PAGE 99 – **De Soto.** One of the early Spanish explorers of North America. He was born about 1500 and served with Pizarro in Peru. In 1538 he led an expedition to Florida, discovered the Mississippi River, and died in Louisiana in 1542, while making his way out of the country. See *Stories of American Discoverers* by Rose Lucia (American Book Co.).

PAGE 100 – **Rio del Norte.** The Rio Grande del Norte, a river flowing into the Gulf of Mexico. For a large part of its course it forms the boundary between Texas and Mexico.

PAGE 101 – **Crees.** An important Algonquin tribe who formerly had their habitat in Manitoba and Saskatchewan.

Medicine man. Certain men among the Indians who professed to have supernatural powers which enabled them to cure diseases, control the weather, drive out evil spirits, and do many other wonderful things. See *People of the Plains* by Amelia M. Paget (Briggs).

PAGE 102 – **Fort Kearney.** A small town in Nebraska, about 200 miles from Omaha.

PAGE 103 – **Mustang.** A wild horse of the prairie.

PAGE 105 – **Athabasca.** The Geographical Board for Canada has fixed the spelling of this word as "Athabaska."

A SONG

This poem was first published in 1887 in a volume entitled *Afterwhiles*. It is a cheery song of encouragement from one who always looks on the bright side of things. Henry Wadsworth Longfellow in *The Rainy Day* approaches the same subject with the same object in view, but the method of treatment is entirely different. The two poems might with advantage be compared.

PAGE 106 – **Something sings.** Ralph Waldo Emerson in *Sky-Born Music* well expresses this thought:

"Let me go where'er I will,
I hear a sky-born music still.
It is not only in the rose,
It is not only in a bird,
Not only where the rainbow glows,
Nor in the song of woman heard;
But in the darkest, meanest things,—
There always, always, something sings."

The lark. The lark referred to is the meadow lark. *See page 60.* See also *Citizen Bird* by Mabel Osgood Wright and Elliott Coues (Macmillan).
Thrush. Probably either the wood thrush or the veery. *See page 53.*
Bluebird. See page 58.
Swallows. See page 127.
Robin. See page 60.
Cricket. There are various kinds of crickets found in Canada. A full description of these with illustrations is given in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). "The tree crickets are always heard but seldom seen. They are *the* musicians of the night. Without them the silence would be felt. They have mostly white or greenish-white wings, and in the day-time may be found on plants, waiting for the nightfall, when they tune their lyres." The house and the field crickets are described with illustrations in *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.). See also *Gardens in their Season* by C. Von Wyss (Macmillan).
Sere. Dry and withered.

YOUNG LOCHINVAR

This song occurs in the 12th Section of Canto V of *Marmion: A Tale of Flodden Field*. It is sung by Lady Heron to King James, and is complete in itself. A good school edition of *Marmion* edited by Michael Macmillan is found in *English Classics* (Macmillan).

PAGE 107 – **Lochinvar.** A castle on the shore of Loch Lochinvar in Kirkudbrightshire, Scotland, the seat of the Gordon family. The hero of the ballad is Gordon of Lochinvar.

Border. The borderland between England and Scotland, for many years the scene of almost continuous warfare.
Save. Except.
Broad-sword. The Scottish claymore.
Brake. A thicket.
Esk river. A small river flowing into the Solway Firth.
Netherby. A castle near Carlisle in Cumberland, England. It was the family seat of the Grahams, or Graemes.
Bridesmen. Groomsmen.
Craven. Cowardly.
Like the Solway. Sir Walter Scott says: "The tide in the Solway advances with such rapidity upon these fatal sands, that well-mounted horsemen lay aside hopes of safety if they see its white surge advancing, while they are yet at a distance from the banks."
PAGE 108 – **Measure.** Dance.
Kissed the goblet. It was formerly the custom for the lady to kiss the goblet before the health was drunk.
Galliard. A lively dance.
Croup. The place behind the saddle.
PAGE 109 – **Scaur.** A cliff, or steep bank.
Forsters, &c. Families living on the English side of the Border.
Cannobie Lee. A plain in the valley of the Esk, near the English Border.

HOW THE GOLD WAS FOUND

This selection is taken, with some omissions and changes, from Chapter LII of *It is Never too Late to Mend* published in 1856. It is now necessary to consider the plot of the novel as a whole, as the incident related in the text is complete in itself.

The story as here related deals with the first discovery of gold in Australia. George Fielding, a young Englishman, had been compelled to emigrate to Australia, but all his efforts had proved failures, and he was now on the verge of ruin. As he was lying ill at his sheep ranch he was found by G. Robinson, an ex-convict, who had come from England to search for him. He nursed him through his illness and made up his mind to remain with him. Shortly the two set out to inspect a sheep pasture some distance from the station, which George had a chance to lease. When they reached the place, Robinson, who had been during the course of his adventurous life a miner in California, recognized unmistakable signs of the presence of gold. They had, however, been anticipated, and as they were excitedly examining the ground they were suddenly attacked by four ruffians, who had already prospected the creek. In the desperate fight that followed, it would have gone hard with the two friends but for Jacky, an Australian native, unexpectedly come to their assistance. The

flans surrendered, one of them, Jem, who had been pierced through the thigh by a spear thrown by Jacky, begging to join the victors. This was agreed to, and the three others were driven away. Robinson then assumed control and directed the operations that resulted in the discovery of the gold.

PAGE 110 – **Knowledge is power.** Robinson was a thoroughly experienced miner, and the other men knew this.
Calabash. The hard shell of the fruit of the calabash tree.
Greenhorns. The four men who had already done some work in the creek. *See Introduction.*
PAGE 111 – **Jacky.** On one of his visits to the coast, George Fielding had saved Jacky from a shark. The native did not forget the incident, and proved a good friend to the rancher.

THE NOBLE NATURE

This poem is from *A Pindaric Ode to the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison*, the complete ode being contained in the collection called *Underwoods*. The ode consists of four strophes, of which the selection in the text forms the third. The title sometimes given to the lines is *True Worth*. The thought of the poem is that a perfect life is not necessarily a long one; all depends upon what is accomplished during the time that one lives, whether that time be long or short. "Man's growth is not to be estimated in terms of space or time, but, like the flower's, by the extent to which he fulfills the end of his being."

PAGE 117 – **Bald.** Stripped of leaves.
Sere. Withered.
Of a day. That lives only for a day.
In May. In the early part of the year.
It was. Because it was.
Light. The production of the beauty and sunlight of the spring.
Just. True.
Short measures. In a brief span.

THE OLD OAKEN BUCKET

Of the numerous lyrics written by Samuel Woodworth this is probably the only one that will live. George Perkins Marsh says of it: "Woodworth's fine song, *The Old Oaken Bucket*, which has embalmed in undying verse so many of the most touching recollections of rural childhood, will preserve the more poetic form 'oaken', together with the memory of the almost obsolete implement it

celebrates, through all dialect changes, as long as English shall be a spoken language."

PAGE 119 – **Emblem of truth.** A reference to the old saying that Truth is found at the bottom of a well.

Nectar. In their home on the top of Mount Olympus the gods drank *nectar* and fed on *ambrosia*. *See page 98.*

Jupiter. The king of the gods. He was the son of Saturn, but along with his brothers, Neptune and Pluto, he conspired against his father and put him to death. In the division of the universe which followed, the heavens and the earth fell to his share. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

CANADIAN TIMBER

This is another of the interesting lessons on industries scattered through *The Manitoba Readers*. Further information dealing with the whole subject of "Lumbering," from the forest to the finished product, may be found in *How the World is Housed* by Frank George Carpenter (American Book Co.). See also *How We are Sheltered* by James Franklin Chamberlain in *Home and World Series* (Macmillan).

CANADIAN BOAT-SONG

This poem, written shortly after a visit paid to Canada in 1804, was published in 1806 in *Epistles, Odes, and other Poems*. In the previous year it had been set to music and issued as a single publication. The music of the song is found in Book II of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

Speaking of *A Canadian Boat-Song*, Moore says: "I wrote these words to an air which our boatmen sang to us frequently. The wind was so unfavorable that they were obliged to row all the way, and we were five days in descending the river from Kingston to Montreal, exposed to an intense sun during the day, and at night forced to take shelter from the dews in any miserable hut upon the banks that would receive us. But the magnificent scenery of the St. Lawrence repays all these difficulties. Our *voyageurs* had good voices and sang perfectly in tune together. The original words of the air to which I adapted these stanzas appeared to be a long, incoherent story, of which I could understand little. I ventured to harmonize this air, and have published it. Without that charm which association gives to every little memorial of scenes or feelings that are past, the melody may perhaps be thought common or trifling; but I remember, when we had entered at sunset upon one of these beautiful lakes, my feelings of pleasure which the finest compositions of the first masters have never given me, and there is not a note of it which does not recall to my memory the dip of our oars in the St. Lawrence, the flight of our boat down the Rapids, and all

those new and fanciful impressions to which my heart was alive during this interesting voyage."

PAGE 124 – **Evening chime.** The bells at evening calling to prayer.
St. Anne's. St. Ann-de-Bellevue, where was the last church on the Island of Montreal. Here they were obliged to remove everything from their boat before attempting the rapid.
Parting hymn. As they were leaving St. Anne's.
Rapids. The Cedar Rapids, a short distance above Montreal.
Ottawa's tide. The Ottawa River. In the original this is "Utawas'."
Saint. Ste. Anne, the patron saint of the fertile Island of Montreal.

THE SAW-MILL

This selection is a part of Chapter V of *Rules of the Game.* The book tells the story of a young man, Robert Orde, whose father had made money as a lumberman and who had been elected to Congress. Mr. Orde was anxious that his son, who had just finished his college course, should become a lumberman also, and should have the same experience as he himself had had in his youth. Consequently Bob was placed in the charge of an old friend who was still active in the lumbering business, and the story tells his varied experiences in Michigan and in the forests of California. The extract in the text may be treated without reference to the novel.

Additional information on this subject may be found, with excellent illustrations, in *How the World is Housed* by Frank George Carpenter (American Book Co.). The selection should be read in connection with *Canadian Timber* on page 120 of the *Fifth Reader.*

PAGE 127 – **Mason.** The mill foreman.
Freshet. The stream swollen by the spring floods.

THE SILENT SEARCHERS

This poem describes the fire-flies, which are seen only at night, and shine like sparks of light as they flit about in the darkness. One may fancy that they are little spirits from fairy-land, so weird do they appear. In fact, there is an ancient legend to this effect, as the poem relates. The fire-flies are described in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and in *Some Curious Flyers, Creepers and Swimmers* by James Johonnot (American Book Co.). An interesting story of the fire-flies is told in the chapter entitled "The Unfortunate Fire-Flies" in *Among the Night People* by Clara Dillingham Pierson (Dutton).

THE ROUND-UP

This selection is taken from *The Little Knight of the X-Bar-B* published in 1910. The extract in the text, however, has no particular connection with the story, and may be treated as an independent whole. With the advance of cultivation such scenes are rapidly becoming things of the past. In Alberta not many years ago a "round-up" was one of the events of the year. The description in the text may be taken as accurate in every detail. See the chapter entitled "On a Western Cattle Ranch" in *How the World is Fed* by Frank George Carpenter (American Book Co.).

The hero of *The Little Knight of the X-Bar-B* is Jack Devereau, who was kidnapped as a boy of seven and taken to a ranch in Wyoming. The book describes the happenings of his life while there, until his restoration to his mother. The men mentioned in the text come into the story in various ways—Bill Buck as the owner of the ranch; Red Burdick as the foreman; Limping Johnny as the cook of the outfit and the sympathetic friend of Jack; Thad Sawyer, Shorty, Broncho Joe, and Big Pete as cowboys who had more or less influence on the career of the hero. The book is very interesting and should prove a valuable addition to the school library.

A CHRISTMAS CAROL

This beautiful Christmas song tells first of the wondering questions of the Magi and of the shepherds as the birth of the Christ-child is revealed to them, with the accompanying message of "Peace on earth, good-will to men." If we after all these years, have the simple faith of these people of old the promise is as truly for us as for them.

PAGE 143 – **The Magi.** The wise men of the East. See *Matthew II. 1-12.*
The shepherds. See *Luke II. 8-14.*
Oracles. Among the Greeks the oracle was the mysterious voice of the gods speaking through their priests or priestesses to men. There were many shrines at which the oracle might be consulted, particularly at Dodona and at Delphi. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).
Words of gold. Words most precious.
Might be bold. See *Matthew XIX. 13-15.*
Sweet Life. Christ.
PAGE 144 – **Their childhood cling.** See *Luke XVIII. 15-17.*

IN THE HALL OF CEDRIC THE SAXON

This selection is made up of passages taken from Chapters III and IV of *Ivanhoe* published in 1819. A good school edition of the novel, edited by Alfred

M. Hitchcock, is found in *Pocket Classics* (Macmillan). The story of Ivanhoe deals with the romantic days of Richard the Lion-hearted, who himself plays an important part in the narrative. The interest of the novel centres around the silent love of the Jewess Rebecca for Ivanhoe, the disinherited son of Cedric, and himself the lover of the Saxon princess, the Lady Rowena. The description in the text is complete in itself, and may be considered entirely apart from the novel. A careful outline of the plot of *Ivanhoe* is given in *Fifty English Classics Briefly Outlined* by Melvin Hix (Hinds). See also *Studies in Literature* by Frederick M. Tisdel (Macmillan).

PAGE 145 – **Cedric the Saxon.** The father of Ivanhoe, and the guardian of the Lady Rowena.

PAGE 148 – **Boar-spear.** Hunting the boar was a pastime of this period.

Gurth. A swineherd in the service of Cedric. Shortly after the incident here recorded he ran away from his master to act as squire to Ivanhoe.

Slow-hounds. Bloodhounds.

Trencher. A large wooden plate for table use.

PAGE 149 – **The major-domo.** The steward of the household, the badge of whose office was a white wand.

Prior Aymer. The Prior of Jorvaulx Abbey, who had begged the hospitality of Cedric for the night. He plays but a small part in the story.

Cope. An ecclesiastical cloak reaching from the shoulders nearly to the feet, and open in front except at the top where it is fastened by a clasp.

The Knight Templar. Brian de Bois-Guilbert, one of the principal characters in *Ivanhoe*. He was a bitter enemy of Ivanhoe, who finally slew him in combat as champion of the Jewess Rebecca. The Knights Templar were a religious order of monks, organized in 1118, and vowed to the defence of the Temple at Jerusalem. "They had for their special service the escorting of pilgrims from the coast up to Jerusalem; but they were great fighters, and had strongholds throughout Palestine from which they carried on war against all infidels." They had six preceptories, as their establishments were called, in England. The order was finally destroyed by the civil power, "extinguished in blood and flames."

PAGE 150 – **A pilgrim.** This pilgrim was Ivanhoe in disguise. He had been disinherited by his father Cedric, because he had joined his fortunes with those of Richard the Lion-hearted, whom Cedric hated as a Norman. Pilgrims were men who went about visiting holy places. Those who had visited Jerusalem and had worshipped there were known as palmers. These last usually wore cockle-shells in their hats and carried a staff with a branch of palm at the top.

PAGE 151 – **Cockle-shells.** Small sea-shells.

PAGE 152 – **The Lady Rowena.** A Saxon princess, the ward of Cedric. She marries Ivanhoe. *See Introduction.*

Though surprised. It was the ambition of Cedric to unite the Lady Rowena to Athelstane, a descendant of the Saxon kings, and thereby to perpetuate the line, so as to dispute at some future time the kingship with the Norman occupant. He wished his ward to have as little as possible to do with the Normans.

THE SKYLARK

This poem tells of the free life of the skylark, which each day gladdens the awakening earth with its sweet song. It also expresses the longing of the poet to be able to live the same care-free, happy life in the wild solitudes of nature and close to its heart. Shelley's ode *To a Skylark* should if possible be read in this connection; the two poems have many thoughts in common. The skylark is described on page 37.

PAGE 154 – **Blithesome.** Shelley addresses the skylark as "blithe spirit."
Cumberless. Free from care.
Matin. Morning hymn.
Thy dwelling-place. The poet pictures the bird as dwelling far from the haunts of men.
Lay. Song.
Love. Love for its mate and its young far below on the ground.
Dewy wing. Glistening with the dews of early morning.
On earth. Wordsworth has a similar thought in *To a Skylark:*

> "Ethereal minstrel! Pilgrim of the sky!
> Dost thou despise the earth where cares abound?
> Or, while the wings aspire, are heart and eye
> Both with thy nest upon the dewy ground?
> Thy nest which thou canst drop into at will,
> Those quivering wings composed, that music still!"

Fell. A rocky barren hill.
Sheen. Shining.
Red streamer. The crimson tint in the East that tells us that the day is about to dawn.
Cherub. As if the bird were an angel spirit. The cherubs were one of the orders of angels.
Gloaming. Twilight.

THE TOWN PUMP

This selection is very freely adapted from *A Rill from the Town Pump.* The original is found in *Little Daffydowndilly and Other Stories* by Nathaniel Hawthorne in *The Riverside Literature Series* (Houghton). The pump celebrated in the extract stood formerly on the corner of Essex and Washington streets in Salem, Massachusetts. The selection celebrates the virtues of water as a beverage.

The sketch as written by Hawthorne concludes as follows: "My dear hearers, when the world shall have been regenerated by my instrumentality, you will collect your useless vats and liquor casks into one great pile, and make a bonfire in honor of the Town Pump. And, when I shall have decayed, like my

predecessors, then, if you revere my memory, let a marble fountain, richly sculptured, take my place upon this spot. Such monuments should be erected everywhere, and inscribed with the names of the distinguished champions of my cause. Now listen, for something very important is to come next.

"There are two or three honest friends of mine—and true friends, I know, they are—who nevertheless, by their fiery pugnacity in my behalf, do put me in fearful hazard of a broken nose or even a total overthrow upon the pavement, and the loss of the treasure which I guard. I pray you, gentlemen, let this fault be amended. Is it decent, think you, to get tipsy with zeal for temperance, and take up the honorable cause of the Town Pump in the style of a toper fighting for his brandy bottle? Or, can the excellent qualities of cold water be not otherwise exemplified than by plunging, slapdash, into hot water, and woefully scalding yourselves and other people? Trust me, they may. In the moral warfare which you are to wage—and, indeed, in the whole conduct of your lives—you cannot choose a better example than myself, who have never permitted the dust and sultry atmosphere, the turbulence and manifold disquietudes of the world around me, to reach that deep, calm well of purity, which may be called my soul. And whenever I pour out that soul, it is to cool earth's fever or cleanse its stains.

THE TOWN PUMP AT SALEM, MASSACHUSETTS

"One o'clock! Nay, then, if the dinner bell begins to speak, I may as well hold my peace. Here comes a pretty young girl of my acquaintance, with a large stone pitcher for me to fill. May she draw a husband, while drawing her water, as Rachel did of old. Hold out your vessel, my dear! There it is, full to the brim; so now run home, peeping at your sweet image in the pitcher as you go; and forget not, in a glass of my own liquor, to drink—SUCCESS TO THE TOWN PUMP!"

PAGE 155 – **Yearly meeting.** The annual town-meeting, as it was called.

Dram-seller. Liquor-seller.

Ale of Father Adam. The only beverage Adam had.

Cognac. French brandy.

Hollands . . . Jamaica. Two kinds of gin.

PAGE 156 – **Rubicund.** Red in the face as the result of his drinking an abundance of strong liquor.

Tophet. A place near Jerusalem in the valley of Hinnom. It was at first a part of the royal garden, but later was devoted to the worship of heathen idols, more especially of Moloch, to whom children were sacrificed. Later it became the nuisance-ground of the city, and came to stand symbolically for hell, where "was wailing and gnashing of teeth."

Toper. A persistent liquor-drinker.

PAGE 158 – **Grand reformer.** The remaining portion of the selection is a

tremendously powerful appeal for temperance reform, in the sense of entire abstinence from strong drink.

PAGE 159 – **Wet my whistle.** A. Wallace in *Popular Sayings Dissected* (Stokes) says: "The name *whittle* was frequently used as the name for a scythe. Now the mower stopping occasionally to *whet* that instrument in the course of his work, would not neglect a pull at the beer or cider jug at the same time, so that allusion to the one operation would readily convey a veiled reference to the other." The expression therefore means "Give me a drink."

ENGLAND, MY ENGLAND

This is one of our best patriotic poems. *The Manual to the Ontario Readers* says: "The expression of love for and devotion to England is deep and impassioned. The central thought that England is the special instrument of Divine Providence appeals to a sentiment which has been growing in force since the time of Elizabeth, and which is the source of a good deal of our national pride."

PAGE 161 – **Austere.** Serious, far removed from anything that is mean or trivial.

Terrible things and dear. War is terrible, but the man who loves his country will fight when the necessity arises.

Watchful sun. The sun that sees everything in the world.

Match. Find the equal of.

One to ten. Facing the fearful odds of ten to one.

Take and break us. "A sublime expression of willing sacrifice."

PAGE 162 – **We shall die.** We shall not regret dying as the sacrifice is a glorious one.

Watch and ward. Care for and guard.

Teeming destinies. England holds in its hands the future of many nations, with all their possibilities.

Round the pit. Were all the powers of Hell ranged against England she would not hesitate to encounter them.

Fierce old Sea's delight. Even the sea rejoices in the mighty ships belonging to England.

The ancient Sword. "The sword of the Lord and of Gideon." See *Judges VII. 20.*

DINING WITH A MANDARIN

In connection with this selection a letter written by a Chinaman and quoted in A. J. Brown's *New Forces in Old China* may be interesting: "You cannot civilize these foreign devils. They are beyond redemption. They will live for weeks and months without touching a mouthful of rice, but they will eat the

flesh of bullocks and sheep in enormous quantities. Nor do they eat their meat cooked in small pieces. It is carried into the room in large chunks, often half raw, and they cut and slash, and tear it apart. They eat with knives and prongs. It makes a civilized being quite nervous. One fancies himself in the presence of sword-swallowers. They even sit down at the same table with women, and the latter are served first, reversing the order of nature." For further information see *China* by Lena E. Johnston in *Peeps at Many Lands* series (Macmillan). See also *Queer Ways of Doing Things* on page 295 of the *Fourth Reader*.

PAGE 163 – **Mandarin.** A mandarin means both a nobleman and a public official in China.

PAGE 164 – **Seat themselves.** "The most honored guest is asked to sit in the chair on the left of the host, but he tries to sit in various less honorable places first, and only after nearly five minutes of compliments is he persuaded that nothing else will satisfy his host. At last every one knows where he is to sit, and the dinner can begin."

PAGE 165 – **Birds'-nest soup.** Esteemed a great delicacy among the Chinese, hundreds of men being employed in the collection of the nests.

PAGE 166 – **Geisha.** A dancing girl.

THE COYOTE

This poem should be read in connection with the next selection in the *Fifth Reader*. It is a poetical treatment of the same subject. Some of the most outstanding characteristics of the coyote are admirably described.

PAGE 167 – **Deny their own kin.** The dog is closely related to the prairie wolf. See *Beasts: Thumb-nail Studies in Pets* by Wardlaw Kennedy (Macmillan).

THE COYOTE, OR PRAIRIE WOLF

This selection is taken from *Roughing It* published in 1872. Ernest Ingersoll in *Wild Neighbors* (Macmillan) describes the coyote as follows: "The coyote is a wolf, about two-thirds the size of the well-known European species represented in North America by the big gray or timber wolf. He has a long lean body; legs a trifle short, but strong and active; a head more fox-like than wolfish, for the nose is long and pointed; yellow eyes set in spectacle frames of black eyelids; and hanging, tan-trimmed ears that may be erected, giving an air of alertness to their wearer; a tail (straight as a pointer's) also fox-like, for it is bushy; and a shaggy, large-maned, wind-ruffled, dust-gathering coat of dingy white, touched with tawny brown, or often decidedly brindled." Mabel Osgood Wright in *Stories of Birds and Beasts* (Macmillan) tells the

familiar Indian story of the prairie wolf. She says: "There were some smaller wolves, who were less savage and less swift of foot than their brothers, more doglike and talkative, who babbled the secrets of the tribe and liked to hang about the homes of House People, rather than live in woods or caves. The larger wolves disliked them, because they were afraid lest they should tell tribe secrets; so they turned these small ones out to be a tribe apart, to feed on meaner game, and snatch and steal in open places. These small wolves were given charge over sheep, rabbits, and such timid things, and men called them coyotes (ground burrowers). But the coyote is also a cunning huntsman and lays his own traps and chases antelopes on the plains; and yet to-day there is hatred between the two tribes, and, if a hungry timber wolf meets his little brother he will often eat him. The coyote is little more than a vagabond wild dog, who barks and howls around the edges of settlements, licking his lips when a lamb bleats or a cock crows."

The humor of this extract consists, of course, in its exaggeration, and in the attributing of human thoughts and feelings to both the coyote and the dog.

THE RED RIVER VOYAGEUR

This poem was written by Whittier after reading in a newspaper an account of the Roman Catholic Mission at St. Boniface, at the junction of the Red and Assiniboine rivers. The mission church referred to is the old structure "with turrets twain," erected by Bishop Provencher in 1832, and which was burned on December 14th, 1860. A beautiful stone cathedral has lately taken the place of the edifice erected on the site of the old mission church. On the occasion of the celebration of Whittier's eightieth birthday the bells of St. Boniface were rung as a special tribute to the aged poet. On this fact being communicated to Whittier by the United States consul at Winnipeg, he sent a graceful letter of acknowledgment to the Archbishop of St. Boniface.

PAGE 171 – **Cloud-rack.** Thin, broken clouds floating in the sky.
Assiniboins. A tribe of Indians living in the vicinity of where Winnipeg now stands.
Upon the shore. See *Revelation X. 1-6.*
PAGE 172 – **Vesper.** The bell calling to evening prayer.
St. Boniface. St. Boniface was settled in 1817 by the De Meuron Regiment, Swiss auxiliaries in the British service during the War of 1812, who had been brought to the Red River by Lord Selkirk. The city was named in honor of St. Boniface, the apostle of Germany. See *The Romantic Settlement of Lord Selkirk's Colonists* by George Bryce (Musson).
Turrets twain. The old cathedral was surmounted by two towers.
Mortal journey. Journey through life.
Bitter north winds. Troubles and anxieties crowd upon us.

As carmen. Tired with the weary struggle.
Angel of Shadow. The angel of Death.
His release. When death comes.

LEAD, KINDLY LIGHT

In 1833, while Newman was travelling on the continent, he was attacked by a severe illness which confined him to his bed for three weeks. At the end of this time, although weak in body and depressed in spirits, he was well enough to go to Palermo. He says: "Before starting from my inn, I sat down on my bed and began to sob bitterly. My servant asked me what ailed me. I could only answer, 'I have a work to do in England'. I was aching to get home, yet for want of a vessel I was kept at Palermo for three weeks. I began to visit churches, and they calmed my impatience, though I did not attend any services. At last I got off in an orange boat bound for Marseilles. We were becalmed a whole week in the Straits of Bonifacio. Then it was that I wrote the lines *Lead, Kindly Light*, which have since become well known." When included in *Verses for Various Occasions* published in 1868, the lines were entitled *The Pillar of the Cloud* and dated "At Sea, June 16, 1833." A full account of the origin of the hymn is given in *English Hymns: Their Authors and History* by Samuel Willoughby Duffield (Funk).

This hymn, a prayer for the guidance of the Holy Spirit, is a confession of faith on the part of Newman. In the past he had lived by the light of his own reason, and had followed this as his guide, even though he felt that it might lead him astray. He now repents of his folly and surrenders himself to the guidance of the Holy Spirit, in the firm faith that he is safe, no matter what dangers or difficulties may be in the way. He will walk henceforth, not by knowledge, but by faith. Newman himself says: "The poem is the voice of one in darkness asking help from our Lord." An excellent commentary on the hymn is found in *The Book of the Kindly Light* by John Sheridan Zelie in *Little Books on Religion* series (Hodder). The music is given in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 173 – **Garish.** Dazzling.
The morn. The awakening in heaven.
Angel faces. His friends who have gone before.

THE FINDING OF LIVINGSTONE

This selection is taken from Chapter XI of *How I Found Livingstone: Travels, Adventures, and Discoveries in Central Africa* by Sir Henry Morton Stanley published in 1874. The book describes the experiences of Stanley in

his search for Livingstone, the African explorer, and its successful issue. *See page 277.*

About the end of the year 1870 the world was wondering what had become of Livingstone, who had not been heard from for over two years. James Gordon Bennett of the New York *Herald* made up his mind to send an expedition in search of the explorer. He telegraphed Stanley, who was in Spain, to meet him at once in Paris. Stanley set out immediately and received his instructions. He, however, had a number of matters to attend to, so that it was not until early in 1871 that he arrived at Zanzibar. He at once completed his organization and on March 21st marched into the interior of Africa. After many hardships and some exciting adventures he found Livingstone at Ujiji on Friday, November 10th, 1871. See *The Story of H. M. Stanley* by Vautier Golding in *The Children's Heroes* series (Jack).

David Livingstone was born at Blantyre, near Glasgow, on March 19th, 1813. His parents were poor, so that he was compelled to go to work at an early age. For a time he was employed in a cotton factory. Having made up his mind to devote his life to the work of a foreign missionary, he studied theology and medicine and in 1840 was sent to South Africa by the London Missionary Society. For sixteen years he remained in South Africa engaged in missionary work and in exploration. On his return to England in 1856 he was accorded a magnificent reception by the people, and was awarded the gold medal of the Royal Geographical Society. Two years later he returned to Africa with the object of exploring the Zambezi River and of opening up the country for commerce. After a brief visit to England in 1864-65 he returned to Africa and continued his explorations. He died on the south shore of Lake Bangweolo on May 1st, 1873. See *David Livingstone* by Sylvester Horne (Macmillan), *David Livingstone* by Thomas Hughes in *English Men of Action* series (Macmillan), and *The Story of David Livingstone* by Vautier Golding in *The Children's Heroes* series (Jack).

PAGE 174 – **Ujiji.** A town, now in German East Africa, on the east shore of Lake Tanganyika. It has at present a population of about ten thousand.

Susi . . . Chumah. The conduct of these two faithful black servants of Livingstone, after the death of their master, is beyond all praise. Vautier Golding tells the story as follows: "Then Susi and Chumah made their plans. With reverent care they counted and packed all their master's things, and carried his body to an open spot near the village. Here some of the black servants built a new hut, open to the sun, and began to embalm the body; while others made a stout wooden stockade around it. Outside all they built a circle of huts for themselves, and, day and night, they kept watch till the embalming was done. They buried his heart beneath a large mvula tree, and put up two posts and a cross-bar to mark the spot. At last the body was wrapped, like a mummy, in bark and sailcloth, and lashed to a pole; and so the return journey was begun. No praise is too high for the pluck and hardihood of this little band of faithful men. Once more they faced all the old risks and hardships of floods, fevers, and want of food. Their great fear was about the ignorant fancies of the natives, who dislike a dead body passing through their villages. Often they had to pay toll, and once they were forced to fight. They came to a tribe of natives who had

a large stockade, and also two villages close at hand. The people in the stockade had been drinking palm-wine, and the son of their chief was drunk. The chief might have proved friendly, but his son refused to let the travellers pass. He quickly forced on a quarrel, and his men began to shoot arrows. Then Susi's party cleared the stockade of natives, and put their precious burden in one of the huts inside. Then, rifles in hand, they stormed the two villages, burning the huts and driving the people to their canoes. After this they lived on their spoil for a week in the stockade till its owners came to make peace. When they reached Unyanyembe, they met an expedition sent from England to search for Livingstone. The officers at Unyanyembe wanted to bury the body at once. Susi and his men, however, stoutly refused to give up their purpose. So the faithful band went on their work of love; and, after nine months on foot, reached the sea-coast at Bayomoyo, in February, 1874. Here these black men of honor and ability handed over their master's body to the British Consul. All his property, too, was there, down to the last button. Their task was done, and, with sad faces and heavy hearts, they were sent away."

PAGE 175 – **Manyuema.** Livingstone's adventures on his journey before reaching Ujiji are told in Vautier Golding's *The Story of David Livingstone.*

The kirangozi. In the first edition of the *Fifth Reader* this word was wrongly spelled "Kirangoyi." The word is African for "guide," and is not a proper name. The guide referred to was Asmani, whom Stanley had engaged at Unyanyembe. "If vastness of the human frame could terrify any one, certainly Asmani's appearance is well calculated to produce that effect. He stands considerably over six feet, without shoes, and his shoulders broad enough for two ordinary men." The guide was accustomed to march at the head of the column, and to carry the flag.

Selim. An Arab boy from Jerusalem, who acted as interpreter for the expedition.

THE BROOK

This lyric is found in *The Brook* published in 1855 in *Maud and Other Poems.* W. J. Sykes summarizes the story of the poem as follows: "Lawrence Aylmer, returned to his English home after twenty years of absence in India, seated on the stile, revolves the memories of his old life. He thinks of his dearest brother, the poet Edmund, who left England when he did, but left it only to die; of the brook he loved, now prattling before him, and of the poem Edmund wrote describing it. As the poem sings its way through his memory, Lawrence recalls the scenes and persons associated with the stream,—old farmer Philip Willows, his pretty daughter Katie, and James Willows her betrothed; how, too, he had once carried off old Philip, and endured the torment of his endless talk, so that the lovers might make up a lovers' quarrel. He thinks how time has scattered all these,—old Philip now buried in the churchyard and the happy lovers far off in Australia; when suddenly he looks up, and before him, a veritable Katie Willows, in form, face, and name, as he knew one twenty years before!

How fresh the past streams back, what happy explanations follow, and with what joy old friends are once more united!" The poem in the text occurs in four sections throughout the narrative, each section ending with the refrain:

"For men may come and men may go
But I go on forever."

The thought of this happy melody is the transitoriness of human life as compared with the permanence of nature. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.). There are many other familiar settings.

PAGE 179 – **Coot.** An aquatic bird, commonly known as the mud-hen, slate-gray in color, with a broad white shield on the forehead, found chiefly in reedy places, or on the margins of small lakes. It is an admirable diver, but it has not webbed feet, although its toes are provided with broad lobes of skin along their sides. A colored illustration of the coot is found in *A Book of Birds* by W. P. Pycraft (Briggs). See *British Birds* by F. B. Kirkman in *The People's Books* (Jack) and *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.).

Hern. The heron. J. A. Henderson says: "The heron is the largest of our common birds and is to be found all over the country. It is easy to recognize his tall gray figure, as he stands on the shore; and it is also easy to recognize him when he flies. His long legs are stretched out behind, and the neck is curved so that the head is close to the shoulders. He can fly many miles a day with those great wings." A colored illustration of the heron is found in *Birds Shown to the Children* by M. K. C. Scott (Jack).

Bicker. Here expresses "the tremulous agitation of the stream."

Thorps. Villages.

Philip's farm. See Introduction.

PAGE 180 – **Sharps and trebles.** High notes.

Fret. Eat away.

Fallow. Untilled, plowed ground.

Fairy foreland. Miniature promontory.

Willow-weed. W. J. Sykes quotes Pratt's *Flowering Plants:* "Our streamsides receive an additional ornament when, during July and August, the willow-herb grows there in profusion. Most of the rills, and streams, and stagnant ditches can then boast this ornament. Often the purple blossoms waving at a distance invite the wanderer to some cool sequestered spot. The foliage is of grayish-green tint, and the large blossoms are reddish purple."

Mallow. The common mallow is plentiful in England during the summer and autumn. The petals of the flower are a beautiful pale mauve streaked with purple. The plant grows on marshy or moist soil. A colored illustration of the common mallow is found in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack).

Grayling. A fish of the well-known salmon family, with a large, dorsal fin. "It haunts clear and rapid streams, and particularly such as flow through mountainous countries." Arthur Tysilio Johnson in *In the Land of Beautiful*

Trout (Fowlis) describes a shoal of graylings: "The elegant formation of their bodies, the finely modelled heads, the silvery blue of the scales, the rainbow hues of the great dorsal fins, gently waving, make a combination beautiful to look at. Presently a big fellow of more than a pound weight comes sailing by, and the smaller crew respectfully make way for him. A purple sheen infuses his steely flanks, and the softly fanning fins betray delicate tones of olive-green, yellow, and red."

Waterbreak. Ripple.

PAGE 181 – **Hazel covers.** Hazel thickets.

Gloom, glance. The stream in shadow and sunshine.

Netted sunbeam. The light playing through the ripples makes a network on the sandy bottom.

Shingly bars. Ridges of gravel obstructing the stream.

Cresses. Water-cresses, impeding the course of the current. The cress is an edible water plant with a pungent taste.

THE CHINOOK WINDS

This selection deals with the origin and effect of the Chinook winds, so well known in Western Canada, especially in Alberta. Dr. Alexander F. Chamberlain says: "The term was first applied to a warm south-west wind which blew from over the Chinook camp to the trading-post established by the Hudson's Bay Company at Fort George, Oregon."

Ezra Hurlburt Stafford's poem *Chinook* published in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs) may be read in this connection:

CHINOOK

Mildly through the mists of night
  Floats a breath of flowers sweet,
Warmly through the waning light
  Wafts a wind with perfumed feet,
Down the gorge and mountain brook,
With the sound of wings—Chinook!

By no trail his spirits go,
  Through the mountain-passes high,
Where the moon is on the snow
  And the screaming eagles fly,
Where the yawning canyon roars
With memories of misty shores.

On still prairies, mountain-locked,
  Frost lies white upon the grass,
But where the witch of winter walked,
  Now the summer's masquers pass;
And at May's refreshing breath
Tender flowers rose from death.

And the breeze, that on the Coast
Wakened softly at the morn,
Is on snowy prairies lost
When the twilight pales forlorn;
Sweet Chinook, who breathes betimes
Summer's kiss in winter climes.

PAGE 182 - **Chinook Indians.** A tribe of Indians who lived in what is now the State of Oregon in the United States.

RULE, BRITANNIA

S. J. Adair Fitzgerald in *Stories of Famous Songs* (Nimmo) says: "The authorship of *Rule, Britannia* has been disputed, some authorities at one time inclining to the belief that as David Mallet was concerned with James Thomson in writing the masque of *Alfred*, in which the ode was originally sung, he was the writer. I will quote from Chappell's *National English Airs: 'Rule, Britannia*, from the masque of *Alfred*, composed by Dr. Arne. This masque was written by James Thomson and David Mallet, and was performed in the gardens of Cliefden House, the residence of the Prince of Wales, in commemoration of the accession of George I. and in honor of the birthday of the Princess of Brunswick on August 1st, 1740. It was afterwards altered into an opera and performed at Covent Garden in 1745; and, after the death of Thomson, which occurred in 1748, it was again entirely remodelled, scarcely any part of the first being retained, and performed at Drury Lane in 1751. The words of *Rule, Britannia* were, however, written by Thomson.' It was already a celebrated song in 1745; for during the Jacobite Rebellion in the north, of that year, the Jacobites took the lay, and altered the words to suit their cause and termed it their *National Song*." It is worthy of note that *Rule, Britannia* and *God Save the King* were produced in the same year, within a few months of each other. The music of *Rule, Britannia* is found in *A Book of British Song for Home and School* arranged by Cecil J. Sharp (Murray). This same book contains also the words and music of the famous old song *The Island* by Thomas Didbin. The first stanza is as follows:

"Daddy Neptune one day to Freedom did say,
'If ever I lived upon dry land,
The spot I should hi' on would be little Britain.'
Says Freedom, 'Why, that's my own Island.'
Oh! what a sm[illegible] little Island!
A right little, tight little Island;
Seek all the globe round there's none can be found.
So happy as this little Island."

In the first edition of the *Fifth Reader* the first stanza was wrongly printed. It should have read as follows:

"When Britain first, at Heaven's command,
Arose from out the azure main,
This was the charter of the land
And guardian angels sung this strain:
'Rule, Britannia, rule the waves
Britons never will be slaves.'"

The strain is rather a prayer than a foolish boast. The idea is that of their own volition Britons never will be slaves, not the positive assertion that such a state of affairs will never exist.

PAGE 184 – **Azure main.** Blue ocean.
Charter. The liberties and privileges of the land.
PAGE 185 – **To tyrants fall.** The great empires of the past have all in their turn been compelled to yield to the power of other kingdoms more powerful than they. The inference is that all the great empires were tyrannies and were compelled in due time to yield to other tyrannies.
More dreadful. More to be dreaded.
Foreign stroke. Each attack made by some foreign nation.
Tame. Subdue.
Generous flame. The noble spirit of freedom and patriotism.
Rural reign. Preëminence in agriculture.
Subject main. The ocean which owns the sway of Britain.
Every shore. Britain should possess a vast colonial dominion.
The muses. Nine goddesses, the daughters of Jupiter and Mnemosyne (Memory), who presided over music, poetry, dancing, and the liberal arts. Their worship was universal, although no sacrifices were offered to them. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).
With Freedom found. The thought is that poetry and the liberal arts cannot exist except in a land that is free. Thomas Moore's *The Harp that Once through Tara's Halls* to be found in the *Fourth Reader* of *The Alexandra Readers* (Macmillan) develops this idea.
The fair. Fair ones.

JOHN OXENHAM'S STORY

This selection is taken from Chapter I of *Westward Ho! or The Voyages and Adventures of Sir Amyas Leigh, Knight, of Burrough, in the County of Devon, in the Reign of her Most Glorious Majesty Queen Elizabeth* published in 1855. The book is a glowing account of the fighting and adventurous England of the times of good Queen Bess. Amyas Leigh, realizing his boyish ambition to go to sea as a gentleman adventurer, sails around the world with Drake, takes part in the fighting in Ireland, accompanies Sir Humphrey Gilbert to America, organizes an expedition of his own against the Spaniards in Central and South America, fights his own ship against the Armada, and finally is stricken blind during a furious storm, while engaged in a desperate attempt to run down a

Spanish captain, against whom he had sworn a personal revenge. The book is exaggerated in parts and has a strongly partizan bias, but it gives an admirable account of the spirit that animated Englishmen at the time—their dauntless courage, their hunger for adventure, their love of Queen and Country, and their intense hatred of Spain. The extract in the text introduces the hero of the story, Amyas Leigh, with his boyish desire to emulate the deeds of daring which had inflamed his youthful imagination.

PAGE 187 – **Bideford.** A sea-port town of Devon, celebrated for the race of sturdy fighting sailors that it has produced.

Sack. A dry Spanish wine.

Salvation Yeo. An old sailor, one of the principal of the imaginary characters in *Westward Ho!* He accompanied John Oxenham on his ill-fated voyage, was captured by the Spanish and cruelly tortured, but finally made his escape. He made his way back to England and accompanied Amyas Leigh in his wanderings through Central and South America. The dominating idea of his life was his hatred of the Spaniards. He was with Amyas in the fight against the Armada and was killed by the flash of lightning that struck his leader blind.

Captain Drake. Sir Francis Drake (1540-1595), one of England's most daring navigators and intrepid fighting men. He was the first Englishman to circumnavigate the globe. He died while on an expedition against the Spaniards and was buried in Nombre de Dios Bay. Sir Henry Newbolt's magnificent ballad *Drake's Drum*, to be found in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan), should be memorized by every teacher and pupil. See *Famous Voyages of the Great Discoverers* by Eric Wood (Harrap), *Famous Men of Modern Times* by John H. Haaren and A. B. Poland (American Book Co.), *In Tudor Times* by Edith L. Elias (Harrap), and *Drake* by Julian Corbett in *English Men of Action* series (Macmillan).

PAGE 188 – **Mr. Oxenham.** John Oxenham was born of a good Devonshire family. Nothing is known of his life until 1572, when he was with Drake at the capture of Nombre de Dios. He held the rating of purser on the ship. He was with Drake on his march across the isthmus and there conceived the plan of sailing on the South Seas. Some time later he led an expedition to the isthmus, but the affair was mismanaged, and the entire force captured. Oxenham was sent to Lima, in Peru, and there hanged in 1575. The *Dictionary of National Biography* says: "That Oxenham was a man of rude courage would appear certain, but the whole conduct of the adventure shows him to have been without tact or discretion. He excited the ill-will of his own men, and made them suspect him of intending to cheat them out of their share of the plunder; he failed to win the affection or loyalty of the negroes; and a succession of blunders could have no other result than defeat and ruin."

So we got off. In 1572 Drake sat out to harry the Spanish dominions in America. He had two small ships with a crew of but seventy-five men and boys, but he was joined in his attack on Nombre de Dios by thirty-eight more men who happened to arrive as he was preparing to surprise the town. The account of the

incident given in the text is substantially correct. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent).

Nombre de Dios. A port on the Caribbean Sea, about forty miles north-east of Panama.

PAGE 189 – **Indian kings.** The Montezumas, the last of whom was conquered by Cortez in 1521. The country then passed into the hands of the Spaniards. The Indians were Aztecs, who had attained a very high degree of civilization.

PAGE 190 – **A pig in a poke.** A. Wallace in *Popular Sayings Dissected* (Stokes) says: "*To buy a pig in a poke* is to conclude the purchase of an article without having previously examined it. The word 'poke' is akin to 'pouch' and means a sack or bag. The phrase refers to the tale told of a countryman who put a cat in a bag, brought it to market, and sold it as a sucking-pig."

Ruttier. A chart of a course at sea. The word is now obsolete.

PAGE 191 – **A Portingal.** A Portuguese.

Emerald crest. The bird referred to as ornamenting his hat.

PAGE 192 – **Khan.** The title of the ruler of Tartary, whose power within his own kingdom was unlimited.

Sole. A species of flat-fish.

Tester. An old French silver coin. Its value varied at different periods from thirty-six to twelve cents.

Knight-errant. See page 214.

PAGE 194 – **The Indies.** The West Indies.

A deal liever. A great deal rather.

Carbonadoed Dons. Broiled Spaniards.

Eddystone. The lighthouse of that name in the English Channel, off the coast of Cornwall.

Sir Richard Grenville. The hero of the famous fight of *The Revenge*. He was born about 1541 and met his death in 1591. He made two voyages to Virginia with the object of colonizing that province. Tennyson's ballad *The Revenge* tells the story of the last fight of Sir Richard. See also J. G. Edgar's *Heroes of England* and "The Story of the Revenge" in Eric Wood's *Famous Voyages of the Great Discoverers*.

PAGE 195 – **Noble.** A small coin worth about $1.61.

Spanish Main. The name is applied both to the sea and the coast along Central America and northern South America.

THE DAFFODILS

This poem was written in 1804 and published three years later in the series *Moods of my own Mind*. Dorothy Wordsworth, the sister of the poet, in her *Journal* says: "When we were in the woods beyond Gowbarrow Park, we saw a few daffodils close to the water side. As we went along there were more, and yet more; and, at last, under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road.

I never saw daffodils so beautiful. They grew among the mossy stones, about and above them; some rested their heads upon these stones, as on a pillow for weariness; and the rest tossed and reeled and danced, and seemed as if they verily laughed with the wind that blew upon them over the lake. They looked so gay, ever glancing, ever changing. There were here and there a little knot, and a few stragglers higher up; but they were so few as not to disturb the simplicity, unity, and life of that one busy highway. We rested again and again. The bays were stormy, and we heard the waves at different distances, and in the middle of the water, like the sea." The place of the poem is Gowbarrow Park, Ullswater, where the daffodils were seen on April 15th, 1802. The daffodil is fully described on page 59.

The Manual to *The Ontario Readers* says: "In this poem Wordsworth expresses the solace and joy he everywhere feels in the close companionship and communion with Nature. This joy he feels not only in the presence of natural objects, but even with greater intensity when they arise in memory, clothed with the enlivening hues of the imagination; for then they are no longer apart from him, but become identified with his own spirit in which they are reincarnated. The poet's love of nature is something higher than a perception of its beauty. It is the spiritual quality of nature which attracts him; its expression namely, of the gladness and essential harmony of all created things." To this may be added the comment of R. H. Hutton: "It will be observed at once that in *The Daffodils* there is no attempt to explain the delight which the gay spectacle raised in the poet's heart. He exults in the spectacle itself, and reproduces it continually as the wind blows in *The Daffodils*, with a sort of physical rapture. The enjoyment of the poem lies in the intensity of the feeling which it somehow indicates without expressing, of which it merely hints the force by its eager and springy movement."

PAGE 196 – **Lonely.** His human loneliness is broken in upon by a crowd of natural objects. He is no longer alone, as he has the companionship of nature.
All at once. Edward Dowden says: "The sense of the 'jocund company' is enhanced by the preceding solitude, and the unity of the joyous impression depends partly on the completeness and suddenness of the surprise."
Crowd . . . host. The second word intensifies the thought.
Milky way. The galaxy. The broad band of light composed of innumerable stars that stretches across the sky.
A bay. Ullswater in the north of England.
Vacant. Idle, unoccupied.
They flash. This line and the next were written by the poet's wife. Wordsworth considered them to be the two best lines in the poem. "Upon someone remarking that *The Daffodils* was 'a fine morsel for the reviewers,' Wordsworth observed that 'there were *two lines* in that little poem which, if thoroughly felt, would annihilate nine-tenths of the reviewers of the kingdom, as they would find no readers.'" See also Wordsworth's *Tintern Abbey*, especially lines 139-142.
Inward eye. "The 'mind's eye,' which sees in imagination what memory recalls, and brings 'bliss' to the poet's lonely meditations."

HYMN — CREATION

This beautiful hymn appeared in No. 465 of *The Spectator* published on Saturday, August 23rd, 1712. It is a paraphrase of *Psalm XIX. 1-4.* Addison says in introducing the verses: "As such a bold and sublime manner of thinking furnishes very noble matter for an ode, the reader may see it wrought into the following one." The hymn enumerates the various wonders of the universe and sings a song of faith in a divine creator.

PAGE 197 – **Great Original proclaim.** "All creation is a revelation of God, but the heavens in their vastness, splendor, order, and mystery are the most impressive reflections of His greatness and majesty. The simplest observer can read the message; but how much more emphatic and significant has it become through the discoveries of modern astronomy."

Wondrous tale. A. F. Kirkpatrick in *The Book of Psalms* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) says: "This proclamation is continuous and unceasing. Each day, each night, hands on the message to its successor. Day and night are mentioned separately, for each has a special message entrusted to it: the day tells of splendor, power, beneficence; the night tells of vastness, order, mystery, beauty, repose. They are like the two parts of a choir chanting forth alternately the praises of God."

Reason's ear. Addison notes: "Aristotle says that should a man live underground and there converse with works of art and mechanism, and should afterwards be brought up into the open day, and see the several glories of the heavens and earth, he would immediately pronounce them the works of such a being as we define God to be."

A TRUE FAIRY TALE

This selection is taken from Chapter VI of *Madame How and Lady Why, or First Lessons in Earth Lore for Children* published in 1869. The selection tells in an interesting way the story of the past history of the earth. Further information may be obtained in *Man and his Ancestors* by Charles Morris (Macmillan), in *The Story of Primitive Man* by Edward Clodd (Newnes), and in *How Man Conquered Nature* by Minnie J. Reynolds in *Everychild's Series* (Macmillan). A most interesting and valuable story to read in this connection is *A Tale of the Time of the Cave Man* by Stanley Waterloo (Macmillan).

PAGE 199 – **Buck-bean.** A plant which grows in moist and boggy places.

Beavers. See page 90.

PAGE 201 – **It grew, etc.** This quotation is from Coleridge's *The Ancient Mariner.*

PAGE 202 – **The age of ice.** For a full discussion of the Ice Age see *The Ontario High School Physical Geography* by Grove Carl Gilbert and Albert

Perry Brigham (Macmillan) and *Elementary Physical Geography* by R. S. Tarr (Macmillan).

Enormous bears, etc. See *Mighty Animals* by Jennie Irene Mix (American Book Co.) and *The Life of Animals* by Ernest Ingersoll (Macmillan).

PAGE 205 – **Flint weapons.** See Edward Clodd's *The Story of Primitive Man.*

Breccia. Fragments of rocks united by a matrix or cement.

Stalagmite. Caused by the filtration of water containing carbonate of lime through fissures and pores of rocks.

PRAIRIE GREYHOUNDS

This poem is a tribute to the two great transcontinental trains, the west-bound, which is such a power in building up and maintaining the wealth of Canada, and the east-bound, which carries those who have been helping to build up the West back to the waiting hearts in the old home.

PAGE 208 – **A thing that's dead.** One who wishes to forget his past and begin his life anew in the western land.

Beats ahead. Triumphs even over disasters.

PAGE 209 – **Bullion.** Gold dug from the mine.

THE MOUNTED POLICE

This poem is a tribute to the courage, loyalty, and devotion to duty of the Royal North-West Mounted Police. The force was organized in 1873 for the purpose of preserving law and order in the new territory recently acquired by the Dominion of Canada. At first they consisted only of 190 men, but the number has now been increased to over 1,500 officers and men. It is interesting to note that the first Commissioner was Field-Marshal Sir John French; it was he who led the march westward in 1874. The whole history of the Police since their organization has been a splendid record of efficient service and duty well done The debt western Canada owes to this capable body of men can hardly be over-estimated. *The Riders of the Plains* by A. L. Haydon (Melrose) tells their history in a very complete and interesting way.

PAGE 210 – **Crimson Manual.** The little red-bound book containing the rules and regulations of the service.

Scarlet coat. "The red coat from long association had the confidence of the Indians, while it conduced to the smartness and soldierly appearance of the men."

PAGE 211 – **Startled plains.** Indicating the solitudes through which the police must pass at the call of duty.

Disdainful, etc. Not indulging in talk, but proud of a deed done.
Great White Chief. The Indians' name for the king of Great Britain.

PLANT FOOD

This selection is a very interesting lesson on elementary agriculture. Further information may be found in *Beginnings in Agriculture* by A. R. Mann (Macmillan), in *Readings in Nature's Book* by William Swinton and George R. Cathcart (American Book Co.), in *High School Botany* by L. H. Bailey (Macmillan), in *Plants and their Children* by Mrs. William Starr Dana (American Book Co.), and in *Nature Study and Life* by Clifton F. Hodge (Ginn). *Water in the Soil* on page 235 of the *Fifth Reader* is a similar selection; the two should be treated as far as possible together.

YE MARINERS OF ENGLAND

This poem was first published in the *Morning Chronicle*. Dr. Beattie in *Life of Thomas Campbell* says: "Mrs. Ireland, who saw much of Campbell at this time (1799), mentions that it was in the musical evenings at her mother's house that he appeared to derive the greatest enjoyment. At these soirées his favorite song was *Ye Gentlemen of England*, with the music of which he was particularly struck, and determined to write new words for it. Hence this noble and stirring lyric of *Ye Mariners of England*, part of which, if not all, he is said to have composed after one of these family parties. It was not, however, until after he had retired to Ratisbon, and felt his patriotism kindled by the announcement of war with Denmark that he finished the original sketch." The poem was finished at Altona, in Germany, where Campbell had gone on a visit. This was in 1800 at the time the Armed Neutrality League was being formed under the guiding hand of Napoleon. *See page 211.* The poet was still at Altona, when Sir Hyde Parker's fleet sailed from England for Denmark, and he was obliged to return hurriedly, as his place of residence was not safe for an Englishman. On his return to England he was arrested for high treason, on the ground that he had been conspiring with the French general, Moreau, to bring about a French invasion of Ireland. His baggage was seized but nothing more incriminating was found than the draft of *Ye Mariners of England*. The charge of treason was dropped. The music of *Ye Gentlemen of England* is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 217—**Our native seas.** The sea is considered the home of the Englishman.
A thousand years. Alfred the Great is generally regarded as the founder of

the British navy. *See page 130.* The flag, however, has changed several times since then; but it is "the same old flag."

Launch. "Fling forth to the breeze."

Another foe. The poem was written at the time the Armed Neutrality League was being formed. *See Introduction.*

Blake. Robert Blake was born at Bridgewater in August, 1599, and was educated at Oxford. He was a member of the Long Parliament, and at the outbreak of the Civil War he raised a regiment and fought bravely and successfully against the Royalists. In 1649 he was appointed as one of the commanders of the navy. He was equally successful against the Royalists on the sea, but his greatest triumphs were gained against the Dutch under Admiral Van Tromp. His last great exploit was against the Spaniards in the harbor of Teneriffe, where he captured a large fleet of treasure galleons, which had taken refuge there. He died on August 7th, 1657, just as he was entering Plymouth Sound. "Never has England had a braver, or less selfish, a more simply and nobly loyal servant." See *Fights for the Flag* by W. H. Fitchett (Bell), *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent), and *The Age of Blake* by L. W. Lyde (Macmillan). *The Death of Admiral Blake* by Sir Henry Newbolt in *Collected Poems* (Nelson) describes the final scene in the life of the admiral. See also *Robert Blake* by Gerald Massey in *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan).

Mighty Nelson. When the poem was first published this line read: "When Blake, the boast of freedom, fell." After the death of Nelson at Trafalgar the change was made to the present reading. *See page 63.*

Shall glow. With pride and patriotism.

PAGE 218 – **Towers.** At this time England was in a constant state of terror from the fear of an invasion by Napoleon. Preparations for defence, which included the building of Martello towers along the coast, were being rapidly pushed forward.

Mountain-waves. Napoleon may march his armies over the mountains with incredible rapidity; Britain marches over the mountains also, but the mountains are the mighty waves of the ocean.

On the deep. The poet is evidently of the opinion that as long as the supremacy of the British navy is maintained, the Empire has nothing to fear in the way of attack.

Native oak. This was before the day of ironclads. The ships were constructed of oak grown in England. The statement is still true, however, in the sense that the best defence of England is Englishmen.

Meteor-flag. As the meteor was supposed to portend disaster, so the flag of England, flying swiftly hither and thither, would bring destruction on all who dared oppose it.

Terrific. Bringing terror to its enemies.

Troubled night. Until the war with Napoleon should be over. Napoleon was known in England as "the great shadow," menacing the safety of the country.

Star of peace. A reference to the Star of Bethlehem, which led the Wise Men to the birthplace of the Prince of Peace.

MEASUREMENT OF TIME

This selection deals with the various methods used for measuring time from the beginning of the world down to the present time.

THE SONG OF STEAM

In this poem Steam is personified. It is first represented as concealed from man and laughing at his attempts to perform difficult tasks through his own efforts. Then, when finally discovered, it boasts of its power to overcome all forces. By its means time and space and distance have been conquered. All this has been done without the wearing sacrifices of the old methods of work. In order to make this great force of proper effect, however, man must know how to curb it, so that it will do his will. See the chapters "James Watt and the Steam-Engine" and "George Stephenson, the Father of Railways" in *Stories of Famous Men and Women* edited by J. Edward Parrott (Nelson). See also *Biographies: Exemplary and Instructive* by Robert Chambers (Chambers).

PAGE 222 – **The wayward breeze.** Waiting for a favorable breeze in order to set sail from the harbor.
PAGE 223 – **Carrier dove.** Carrier pigeons were formerly much used as messengers.
PAGE 224 – **Orient.** Eastern.
Of the god-like mind. Of the printed book.
PAGE 225 – **I manage.** The thought is that through the development of machinery there will be little for man himself to do.

THE RESCUE

This selection is taken from Chapter XLII, entitled "The Great Winter," of *Lorna Doone: A Romance of Exmoor* published in 1869. It is not necessary to connect the extract with the novel as a whole, as this is an episode complete in itself. *Lorna Doone*, however, is a book which should be in every school library, and which should be read by every boy and girl in the higher grades. Albert L. Barbour in his edition of *Lorna Doone* in *Pocket Classics* (Macmillan) says: "The book has a hold on its readers which it is not always easy to explain. Portraying the stirring and dangerous times of the seventeenth century in England in such clear colors as it does, we should be tempted to call it a historical novel were it not that the author did not desire for it either that name or that dignity; and yet it is one of the greatest of all such novels. It is

indeed a wholesome, homely story, told in the most straightforward way—the life and romance of an honest yeoman as he looks back upon it; and yet it has the most peculiar and lasting hold on the hearts of its readers." The teller of the story is, of course, honest John Ridd, the gigantic west-countryman, whose wooing and winning of Lorna Doone forms the theme of the novel.

PAGE 227 – **Snowed most wonderfully.** The description of the snowstorm in the novel is matchless of its kind.
Master Stickle. An officer of the Court of King's Bench and a great friend of John Ridd.
John Fry. An old servant of the Ridd family.
PAGE 228 – **Chine.** The edge or rim.
PAGE 230 – **Hoggets.** Sheep that have passed their first year.
PAGE 232 – **Lawyer's wig.** When pleading before the English courts barristers are compelled to wear wigs.

DICKENS IN CAMP

This poem was written in memory of Charles Dickens and was published in July, 1870, in *The Overland Monthly*, San Francisco. Dickens had died on June 9th, but Bret Harte, who was absent in Santa Barbara, had not heard of the death of the great novelist, until he saw the report in a local newspaper. Shutting himself up in his room he composed the poem in two hours, and immediately sent it to San Francisco for publication in *The Overland Monthly*, of which he was editor, and the issue of which was delayed for two days to receive the poem. It is a curious coincidence that on his return to San Francisco Bret Harte found waiting him a letter from Dickens complimenting him upon his story *The Luck of the Roaring Camp*, which had been published in London a short time before.

The story of the poem is told in *The Ontario Public School Manuals: Literature* as follows: "In a canyon of the Sierras, a group of rough miners were gathered about a camp-fire. Around them stood the stately pines, above which the moon was slowly rising; below, at the bottom of the canyon, a river sang, as it threaded its way among the boulders; and, far in the distance, the mountains reared their snow-covered summits to the evening sky. The flickering camp-fire played strange tricks upon those gathered round it, for it gave to the care-worn faces and bent forms of the miners the appearance of freshness and health. One of the miners, a mere youth, opened his pack, drew therefrom a copy of Dickens's *Old Curiosity Shop*, and began to read aloud. At once, all other occupations were suspended, and everybody drew near to listen to the story. The whole camp yielded itself to the fascination of the tale and in its absorbing interest they forgot themselves and their surroundings, their ills, their hardships, and their cares. One might almost fancy that the very pines and cedars became silent, and that the fir trees drew closer to hear the story of 'Little Nell.' Dickens, the 'Master,' has gone, but, among the many tributes that are paid to his power as a writer, let this little tale of the Western mining camp be added to illustrate the universal nature of his influence."

PAGE 233 – **Above the pines.** The scene of the poem is laid in a rude mining-camp in the Sierras.
Minarets. Slender, lofty towers.
Fierce race for wealth. The famous California gold rush took place in 1849.
Old Curiosity Shop **was published in 1841-42 and Dickens visited America in the latter year.**
Anew. It had been read and read again.
The Master. Charles Dickens. *See page 263.*
Little Nell. The heroine of ***Old Curiosity Shop.*** **See** ***Ten Girls from Dickens*** **by Kate Dickinson Sweetster (Duffield).**
PAGE 234 – **The reader.** It is generally taken for granted that the incident related was a personal experience and that the reader was Bret Harte himself.
A silence. The softening and humanizing influence of the great master is the characteristic on which the poet lays stress.
Lost their way. Some of the finest incidents in the novel grow out of Little Nell and her grandfather having lost their way on the journey from London.
He who wrought. Dickens died on June 9th, 1870, at Gadshill Place, his residence near Rochester, in Kent.
One tale. The camp is dispersed and Dickens is dead.
Fragrant story. Both the fragrance of the woods that surrounded the camp and the odors from the Kentish hop-vines seem to be a kind of incense to the memory of the dead Master.
Pensive glory. Derived from the memory of the great one who has gone.
Oak and holly and laurel. The oak as the emblem of England, the holly as emblematic of the Christmas season that Dickens loved so well, and the laurel to signify his mastery of his art.
Too presumptuous. It is but a simple offering among other and greater tributes, but perhaps it may not be considered presumption to present it.
Spray of Western pine. The present poem sent from the far West.

WATER IN THE SOIL

A note on this selection is found in connection with the lesson on *Plant Food* on page 211 of the *Fifth Reader.* *See page 206.*

THE BATTLE OF THE BALTIC

A note in *English Ideals* by M. P. Hansen and A. Hart (Macmillan) says: "This fine patriotic ballad was published in 1809, but its composition dates back to the time when Campbell sailed past the Danish batteries on his way home from Altona. The first rough draft sent to Scott contained twenty-seven stanzas, afterwards reduced to the present number of eight; it has gained in effect by

condensing and is perhaps the best war-song in our language. Full of vigor, vivid description, poetic imagery, and martial ardor, it has not the boastful tone of other ballads written at this period."

In February, 1801, the peace of Luneville, concluded with Austria, left Napoleon free to mature his plans for the subjugation of Britain. He hoped to do this by uniting the fleets of Russia, Sweden, and Denmark with those of France and Spain, and by this means to sweep the British from the seas. Through his ally, Paul I of Russia, he succeeded in bringing pressure to bear upon Sweden and Denmark, and these two countries united with Russia as the League of Armed Neutrality. The danger to Britain was great. The French and Spanish fleets were blockaded, but the three northern powers had at their disposal a tremendous fleet, by means of which they might relieve the blockaded French and Spaniards, and, uniting with them, land a hostile army in England. But Britain was determined to anticipate the designs of Napoleon and to prevent the junction of the fleets. An expedition was accordingly despatched to Copenhagen to demand the withdrawal of the Danes from the League. Sir Hyde Parker was in charge with Nelson as his second in command. The Danes refused to yield and Copenhagen was bombarded by Nelson. A truce was agreed upon, which was prolonged by the Danes, until the news came that the Czar Paul had been murdered. This practically dissolved the League, and Britain once more breathed freely. See *The British Nation* by George M. Wrong (Macmillan).

The actual bombardment of Copenhagen was conducted by Lord Nelson, who, on the morning of April 2nd, 1801, moved to the attack with 12 men-of-war and 21 frigates, Sir Hyde Parker remaining in the Sound with the reserve vessels. Owing to delay on the part of the senior admiral, against the advice of Nelson, the Danes had been allowed time to strengthen their fortifications and to prepare their ships for action. There were no pilots, and in the confusion several men-of-war went aground, Nelson's own ship narrowly escaping a similar accident. The action began at ten o'clock and continued for about four hours, only a portion of the British fleet being engaged. Nelson, himself, said that it was the fiercest of all the 105 struggles in which up to that time he had been engaged. While the battle was going on, Sir Hyde Parker hoisted the signal to withdraw, but this was disregarded by Nelson, who, indeed, took it, as it was intended, as merely giving him authority to withdraw if he considered it best.

"Splinters were flying above, below,
When Nelson sailed the Sound:
'Mark you, I wouldn't be elsewhere now,'
Said he, 'for a thousand pound!'
The Admiral's signal bade him fly,
But he wickedly wagged his head,
He clapped the glass to his sightless eye
And 'I'm hanged if I see it,' he said."

Most of the Danish ships were destroyed and many of the batteries rendered useless, but still the Danes would not yield. Finally Nelson sent a message to the Crown Prince declaring that he would be compelled to burn the floating batteries, without being able to save their crews. A truce was accordingly agreed upon, and the British took possession of their prizes. On April 9th, a further truce of 14 weeks was arranged, but before the time had expired the League had ceased to exist.

A graphic account of the battle is given in *Deeds That Won the Empire* by W. H. Fitchett (Smith, Elder). See also *Life of Nelson* by Robert Southey

(Macmillan) and *Lord Nelson* by J. K. Laughton in *English Men of Action* series (Macmillan).

PAGE 241 – **Nelson.** See page 63.

All the night. The Danes showed magnificent courage during the bombardment. W. H. Fitchett says: "Fresh crews marched fiercely to the floating batteries as these threatened to grow silent by mere slaughter, and, on decks crimson and slippery with the blood of their predecessors, took up the fight. Again and again, after a Danish ship had struck from mere exhaustion, it was manned afresh from the shore, and the fight renewed."

Lighted by . Cannon were fired at this time by applying a lighted torch to the touch-hole.

Prince. The Crown Prince of Denmark, afterwards Frederick VI. He was a nephew of George III of England. He was not actually in command of the fleet, but was in charge of the shore batteries.

Leviathans. Huge water-beasts frequently mentioned in the Bible.

Bulwarks. The word was originally "bole-works", *i.e.*, made from the boles or trunks of trees.

Sign of battle. Nelson kept the signal for close action flying from his masthead during the whole battle.

By the chime. Referring to the method of marking time on shipboard by the striking of a bell at intervals of half-an-hour.

Drifted. The British had no pilots familiar with the channel. They were compelled to depend upon their own men. *See Introduction.*

Flush'd. There was eager joy and desire on the part of the British sailors to engage at close quarters

Fleeter. More swiftly.

Deadly space. On the average 600 feet.

Hearts of oak. An expression of admiration.

PAGE 242 – **Adamantine.** Like adamant, *i.e.*, exceedingly hard. The original meaning of the word is "unconquerable."

Hurricane eclipse. The smoke was so dense that it obscured the ships, as the clouds in a hurricane darken the light of the sun.

Conflagration. Many of the Danish ships and batteries were set on fire during the bombardment.

Out spoke. Nelson did not speak, but sent the following message: "To the brothers of Englishmen, the Danes: Lord Nelson has directions to spare Denmark, when no longer resisting, but if the firing is continued on the part of Denmark, Lord Nelson will be obliged to set on fire all the floating batteries he has taken, without having the power of saving the brave Danes, who have defended them."

Ye are brothers. Descended from the same stock.

Our King. George III.

Blessed our chief. This is not correct. A Danish account says: "There was neither acclamation nor murmurs. The people did not degrade themselves with the former, nor disgrace themselves with the latter; the admiral was

received as one brave enemy ever ought to receive another—he was received with respect."

PAGE 244 – **Funeral light.** Lighting up the death scene of so many brave men.

Elsinore. A Danish fortress commanding the Sound, about 24 miles from Copenhagen. It had to be passed in order to reach the city. The coast around Elsinore is flat and marshy.

Gallant, good Riou. At the bombardment of Copenhagen Captain Edward Riou, who had had a distinguished naval career in all parts of the world, was in command of the frigate *Amazon*. On account of three of the men-of-war stranding while sailing up the channel, it fell to Riou, in charge of the frigates, to oppose the strong Crown battery. His artillery was too weak and his squadron suffered heavy loss. When Sir Hyde Parker hoisted the signal to withdraw, Riou obeyed and ceased to fire. This action cost him his life. When the smoke lifted, the Danes caught clear sight of his ship and poured in a deadly discharge killing Riou instantly. Nelson wrote after the battle: "In poor dear Riou the country has sustained an irreparable loss." See *Nelson and his Captains* by W. H. Fitchett (Smith, Elder).

Soft sigh. The meaning is: "Let the winds of Heaven sigh softly over their graves."

Mermaid. A fabled marine creature, having the upper part of the body that of a woman and the lower part that of a fish.

THE TREASURE HOUSE OF MAMMON

This section tells the story of Canto VII of Book II of *The Faerie Queene*. The whole book deals with the legend of Sir Guyon who represents *Temperance*, and describes the various temptations that assailed him and how these were overcome. The story in the text tells of the determined effort to tempt the knight from the straight path made by Mammon, who here stands for the "love of gold", and how Sir Guyon successfully resisted his allurements. It is best to treat this selection just as it stands, without any attempt to connect it with *The Faerie Queene*, or with anything that either precedes or follows in the original. If so treated it is a distinctly moral lesson, showing how one knight withstood, with unshaken constancy, the tremendous temptation to which he was subjected, the most powerful perhaps in the world, the lust for gold and all that its possession means to the holder. The various steps in the temptation should be carefully studied. Compare *How the Gold was Found* on page 110 of the *Fifth Reader*. An excellent book to read in this connection is *Children's Stories in English Literature from Taliesin to Shakespeare* by Henrietta Christian Wright (Scribner). See also *Stories from Spenser Retold from The Faerie Queene* (Nelson).

PAGE 247 – **Mammon.** Note that Mammon describes himself as "the god of this world and of worldly men." This is the key-thought of the selection.

To tempt me. The thought expressed by Sir Guyon is that the attainment of vast wealth is not the highest ideal of man. He himself was aiming at another and higher goal. The knight stands for "temperance in all things."

PAGE 248 – **Knight-errant.** A wandering knight, one "who rode abroad redressing human wrongs."

Renown and honor. Note that in each step in the temptation Mammon tries to turn the knight's own words back on himself. He endeavors to show Sir Guyon that no matter what his ideal may be, he may achieve it by the possession of wealth.

PAGE 249 – **Anxious sentinel.** The possession of wealth involves unceasing anxiety and care.

Horrible spirit. The least suspicion of greed or covetousness means a yielding to the lure of gold, and a surrender to its power.

PAGE 251 – **Disdain.** The passion for accumulating wealth leads to disdain for all that is highest and best in the world, and even for mankind itself.

PAGE 253 – **Ambition.** The most subtle temptation to which the knight has yet been exposed, and held by Mammon until the last.

PAGE 254 – **Steadfast knight.** The more steadfastly the temptation is resisted the sooner does it lose any appeal it may have.

Another good knight. Arthur, who stands for *Magnificence*, the possessor of all the virtues. See *St. George of Merry England* prepared by Alfonzo Gardiner in *Bright Story Readers* (Macmillan).

A SONG OF COAL

In the first stanza of this poem is sung the way in which coal is obtained, while the remaining four celebrate some of the uses to which it is put. The ironmaster uses it in his huge smelting furnaces in order to separate the metal from the ore. The railway engine-driver uses it to obtain the great force of steam with which to drive his engine over great distances on land, and the ship's engineer uses it to conquer distance on the sea. And lastly it is used in the home to provide both food and comfort for man.

THE MINSTREL BOY

This poem is one of Moore's *Irish Melodies*, the publication of which began in 1808. They were issued at irregular intervals in ten numbers, each containing twelve songs, except the last, which contained fourteen; and the publication did not cease until 1834. A writer in Chambers's *Papers for the People* says: "Moore had long cherished a hope of allying his poetry with the expressive music of Ireland; of perpetuating the music and poetry and romance of his

country in distant climes; of giving appropriate vocal utterance to the strains which had broken fitfully from out the tumults and tramplings of centuries of unblest rule. A noble task! in which even partial success demands great powers and deserves high praise. The execution of the long design now commenced; and the *Melodies,* as they appeared, obtained immense and well-deserved popularity. It is upon these that his fame as a poet mainly rests; and no one can deny that, as a whole, they exhibit great felicity of expression, and much graceful tenderness of thought and feeling, frequently relieved by flashes of gay and genial wit and humor." See *Thomas Moore* by Stephen Gwynn in *English Men of Letters* series (Macmillan).

There is no historical basis for the incidents in this poem. The lesson, expressed in musical language, is that of devotion to country even in the face of death. His country is in the hands of the conqueror; the boy will sing no longer, and, rather than use his beloved harp for the pleasure or the glory of the victors, he destroys it. "We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion."—*Psalms CXXXVII, 2* and *3.* The music of the song is found in Book II of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 257 – **Ranks of death.** Those who are doomed to die.
Wild harp. Referring to the wild, untaught melodies produced from the harp.
Land of song. Ireland, his country.
Betrays thee. "I am ready to fight for my country even if I must fight alone."
Bring . . . under. Though his body was in captivity the victors could not subdue his proud spirit.
In slavery. Being conquered and no longer free, he and his countrymen were nothing but slaves.

THE BATTLE OF THE ANTS

This selection is taken, with some omissions and changes, from the chapter entitled "Brute Neighbors" in *Walden: or Life in the Woods* published in 1854. The work is a record of the experiences of the author during the two and a half years he occupied a hut built by himself on the shores of Walden Pond, near Concord, Massachusetts. *See page 279.*

PAGE 258 – **Duellum.** A fight between two, as distinguished from a *bellum,* a general battle.
Myrmidons. A people of ancient Greece, who lived in the neighborhood of the river Peneus in Thessaly. They were celebrated warriors and accompanied Achilles to the Trojan war. Their name is said to have been derived from the Greek word for "ant." F. A. Farrar in *Old Greek Nature Stories* (Harrap)

says: "The island of Ægina fell under the displeasure of Juno, who sent such a dreadful plague upon it that first the cattle, then the country people, and lastly those who lived in the city, sickened and died. Only the king, Æacus, and his son were left. Æacus was the son of Jupiter, and in his despair he called on his father either to restore his people or to let him also die. Close by stood a great oak, sacred to Jupiter, and on it were crowds of ants busily working. Looking on them, and admiring their numbers and their industry, he besought his father to give him such a band of subjects, to take the place of those he had lost. A rustling sound was heard among the leaves, but nothing else happened. That night, while he slept, the king dreamed that from this tree ants dropped to the ground in great numbers, grew larger and larger, and at last became men. When he awoke, he heard voices outside the temple in which he had been sleeping, as of a multitude, but thought he must be still dreaming, until his son called him to look at the wonderful sight. There he saw, with amazement, great crowds of people, who came to do homage to him, and hailed him as their king. Joyfully he returned thanks to the king of gods and men, and set to work to divide the land among them. From their origin they were called Myrmidons (ant-descended), and we are told that they were an obedient and diligent race, eager for gain, and given to hoarding up their gains. These are just the qualities we should expect from a people produced from ants."

Internecine. Mutually destructive warfare.

Red republicans. "The extreme republicans of France who did not scruple to shed blood in order to accomplish their political objects. They used to wear a red cap." Here the author imagines the red ants to be republicans and the black ants to be imperialists. The reference is probably to the early days of the French Revolution when the new French Republic was at war with almost all the imperial powers of Europe.

PAGE 259 – **By the board.** Gnawed off as the mast of a ship is broken off and falls overboard.

With his shield. "One lesson that every Spartan boy had to learn was to endure pain without flinching. Another was that in battle a man might die, but must not surrender. When the young Spartan was leaving home for the field of battle his mother would hand him his shield and say: 'Come back with this, or upon this.'" See *Famous Men of Greece* by John H. Haaren and A. B. Poland (American Book Co.) and *The Children's Plutarch* by F. J. Gould (Watts). See also *The Walls of Sparta* on page 106 of the *Fourth Reader*.

Achilles. The hero of the Trojan War. He was the son of Peleus and Thetis, and shortly after his birth was dipped by his mother in the river Styx, thus rendering his body invulnerable with the exception of the heel by which his mother held him. In the tenth year of the Trojan war he was slain by Paris, who shot him with an arrow in his only vulnerable spot. See Haaren and Poland's *Famous Men of Greece* and *Achilles* by George P. Upton (McClurg).

Patroclus. One of the Greek chiefs, who accompanied Achilles to the Trojan war and shared his tent with him. In the tenth year of the war a quarrel arose between Achilles and Agamemnon, the commander-in-chief of the Greeks, over a division of the spoils. Achilles in anger withdrew to his tent and abstained

from all fighting, Patroclus siding with his friend. The result was that the Trojans were everywhere victorious, and were on the point of burning the Greek ships, when Patroclus begged his friend that he should be allowed to go to the assistance of his countrymen. He, accordingly, donned the armor of Achilles, and, rushing against the dismayed Trojans, put them to flight. In the pursuit, however, Patroclus lost his helmet, and the Trojans, seeing the trick that had been played upon them, turned again on their foes. In the conflict that followed Patroclus was slain by Hector, the leader of the Trojans, who at once stripped the body and took possession of the famous armor he wore. Achilles, burning to avenge the death of his friend, made up his quarrel with Agamemnon and once more took the field. He defeated the Trojans with great slaughter and killed Hector in single combat. The story is fully told in *The Story of the Iliad* by Alfred J. Church in *Pocket Classics* (Macmillan). See also *The Iliad of Homer* done into English prose by Lang, Leaf, and Myers in *Pocket Classics* (Macmillan) and George P. Upton's *Achilles*.

PAGE 260 – **Eminent chip.** Conspicuous position.

Concord history. Concord, the home of Thoreau, is about twenty miles from Boston. It was at Lexington and at Concord that on April 19th, 1775, the first conflicts of the Revolutionary War took place. See *History of the United States* by W. C. Doub (Macmillan) and *Historical Tales: American* by Charles Morris (Lippincott).

Austerlitz. A town in Moravia, the scene of the great battle between the French under Napoleon on the one hand and the combined armies of Austria and Russia on the other. The battle was fought on December 2nd, 1805, and resulted in a decisive victory for Napoleon. The French loss was about 12,000 men, while the loss of the allies was 15,000 in addition to 20,000 prisoners. About 160,000 men took part in the battle.

Dresden. The capital of Saxony, the scene of the last great victory of Napoleon, obtained over the combined forces of Prussia, Austria, and Russia. The battle was fought with concentrated fury on both sides. The slaughter was fearful, over 20,000 men lying dead on the field out of the 300,000 engaged. See *Napoleon* by Thomas E. Watson (Macmillan).

A principle. The reference is to the stand taken by the American colonists in 1775 against the British Government. They maintained that the objection was not to the exceedingly small tax levied, but to the principle that there could be taxation without representation. Having no representation in the Imperial Parliament, they denied the right of that body to impose a tax on them of any kind.

Bunker Hill. The first real battle between the colonists and the British forces, fought at Bunker Hill, near Boston, on June 17th, 1775. The colonists suffered defeat, but the mere fact that they had been able to make a stand against regular troops much encouraged them in their rebellion. See Morris's *Historical Tales: American*.

PAGE 261 – **Hotel des Invalides.** An immense hospital in Paris for invalid soldiers, maintained under government auspices.

THE INCHCAPE ROCK

This poem, written at Bristol in 1802, is based on the following extract from an old writer: "By east the Isle of May, twelve miles from all land in the German seas, lies a great hidden rock called Inchcape, very dangerous for navigators, because it overflowed every tide. It is reported, in old times, upon the said rock, there was a bell fixed upon a tree or timber, which rang continually, being moved by the sea, giving notice to the sailors of the danger. This bell or clock was put there and maintained by the Abbot of Aberbrothock, and being taken down by a sea-pirate, a year thereafter he perished upon the same rock, with ship and goods, in the righteous judgment of God."

The Inchcape Rock is better known as the Bell Rock, and lies due east of the mouth of the Firth of Tay. Stevenson built a lighthouse on the island in 1811. It is a dangerous spot, as it is almost covered at spring tides and the water surrounding it is very deep.

PAGE 263 – **Sign or sound.** There were no breakers.
Aberbrothock. Now Arbroath, on the coast a little north of the Firth of Tay.
Joyance. An old form of joyousness.
PAGE 264 – **Scoured the seas.** In search of plunder.
PAGE 265 – **Drift along.** The suggestion is that some supernatural power was moving the vessel.

DISMOUNTING "LONG TOM"

This selection is taken from *White Lies* published in 1860, but previously contributed as a serial to the *London Journal* during 1856-57. The story was subsequently dramatized in 1867 as *The Double Marriage*. The episode in the text is complete in itself, and may be treated independently of the novel as a whole.

PAGE 267 – **Linstock.** A pointed forked staff, shod with iron at the foot, to hold a lighted match for firing cannon.

THE RED THREAD OF HONOR

This poem, based on an incident told to the author by Sir Charles Napier, was originally published in the *Victoria Regia*, and subsequently reprinted in 1860 in *The Return of the Guards and Other Poems*. It was afterwards translated into the native dialect and became a favorite among the villagers on the north-western frontier of India.

The incident related took place in 1844 during the pacification of Scinde under Sir Charles Napier. The story is told by Sir William Butler in *Sir Charles Napier* in the *English Men of Action* series (Macmillan): "When Charles Napier stood before the southern cleft, a pass which gave entrance to Truckee, another column under Beatson blocked the northern gate of the stronghold. Although the two passes were only distant from each other in a straight line across the labyrinth some half-dozen miles, they were one or more day's journey asunder by the circuitous route round the flank of the mountain rampart. One column, therefore, knew nothing of the other's proceedings. While waiting thus opposite the northern entrance, Beatson determined to reconnoitre the interior wall of rock. For this purpose, a part of the old Thirteenth was sent up the mountain; the ascent, long and arduous, was all but completed when it was observed from below that the flat top of the rock held a strong force of the enemy, entrenched behind a breastwork of stones. The ascending body of the Thirteenth numbered only sixteen men, the enemy on the summit was over sixty. In vain the officer who made this discovery tried to warn the climbers of the dangers so close above them, but which they could not see; his signs were mistaken by the men for fresh incentives to advance, and they pushed on towards the top instead of retracing their steps to the bottom. As the small party of eleven men gained the summit they were greeted by a matchlock volley from the low breastwork in front, followed by a charge of some seventy Beloochees, sword in hand. The odds were desperate; the Thirteenth men were blown by the steep ascent; the ground on which they stood was a dizzy ledge, faced by the stone breastwork and flanked by tremendous precipices. No man flinched; fighting with desperate valor, they fell on that terrible but glorious stage, in sight of their comrades below who were unable to give them help. Six out of the eleven fell at once; five others, four of them wounded, were pushed over the rocks, rolling down upon their half-dozen comrades who had not yet gained the summit. How hard they fought and died one incident will tell. Private John Maloney, fighting amid a press of enemies, and seeing two comrades, Burke and Rohan, down in the *mêlée*, discharged two muskets into the breast of a Beloochee, and ran another through with his bayonet. The Beloochee had strength and courage to unfix the bayonet, draw it from his body, and stab Maloney with his own weapon before he himself fell dead upon the rock. Maloney, although severely wounded, made good his retreat and brought off his two comrades. So much for the fighting on both sides. Now for the chivalry of those hill-men. When a chief fell bravely in battle it was an old custom among the clans to tie a red or green thread around his right or left wrist, the red chord on the right wrist being the mark of highest valor. Well, when that evening the bodies of the six slain soldiers were found at the foot of the rocks, rolled over from the top by the Beloochee garrison above, each body had a red thread, not on one wrist, but on both."

PAGE 269 – **Napier.** Sir Charles James Napier was born at Whitehall on August 10th, 1782, and died near Portsmouth on August 29th, 1853. He entered the army at the age of eleven, and remained in active service until almost the time of his death. His chief exploit was the conquest of Scinde, which added that province to the Indian Empire. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent) and Sir William Butler's *Sir Charles Napier.*

Wondrous way. Napier had to transport his troops across a wide desert on the march to meet the hill-tribes.

Truckee. "Somewhere in the centre of the cluster of fastnesses there was a

kernel fastness called Truckee. It was a famous spot in the robber legends of middle Asia, a kind of circular basin having a wall of perpendicular rock six hundred feet high all around it, with cleft entrances only at two places, one opening north, the other south."

PAGE 270 – **Eblis.** According to the Mohammedans, Satan, the prince of the Evil Spirits. "When Adam was created God commanded all the angels to worship him; but Eblis replied: 'Me thou hast created of smokeless fire, and shall I reverence a creature made of dust?' God was very angry at this insolent answer and turned the disobedient angel into a devil, and he became the father of devils."

Allah. The Arabic name of the Supreme Being. The word means "the adorable."

PAGE 271 – **Ghiznee tiger.** Mahamud of Ghazni, the first of the great Mohammedan conquerors of India. He began to reign in 997, and during the next thirty-three years he spread his dominions from Afghanistan to Persia on the east and to the Ganges on the west. He is said to have invaded India no fewer than seventeen times.

The holy Prophet. See page 180.

Secunder's lances. Secunder was one of the most famous of the northern fighters.

PAGE 273 – **Franks.** A term applied in the East to the Europeans.

Mehrab Khan. Mehrab Khan, the ruler of Biluchistan, was besieged in 1839 in his capital, Khelat, by a British force, with the purpose of punishing him for breach of his treaty with the Indian government. Khelat was carried by storm, the Khan and eight of his chief officers perishing in the assault. Doyle has celebrated the death of the hero in a vigorous ballad entitled *Mehrab Khan.*

Roostum. One of the ruling princes of Biluchistan. It was on his account that the trouble arose, which resulted in the conquest of Scinde.

A MERRY CHRISTMAS

This selection is taken, with some changes and omissions, from Stave Five of *A Christmas Carol* published just before the Christmas of 1843. *See page 135.* The Ghost of Christmas Yet to Come had showed Scrooge what lay before him, and he had wakened from his sleep thoroughly converted to a proper observance of Christmas Day, and filled with its spirit. The extract in the text relates what followed.

PAGE 275 – **The spirits.** The Ghost of Christmas Past, the Ghost of Christmas Present, and the Ghost of Christmas Yet to Come.

PAGE 276 – **Bob Cratchit's.** See *The Christmas Dinner* on page 230 of the *Fourth Reader.*

Joe Miller. Joe Miller, who has given his name to so many jokes and jests, was a comic actor in London, and was in great request among the tavern fre-

quenters of his day as a sayer of witty things. He was born in London in 1684 and died in 1738. A tombstone to his memory stands in the churchyard of St. Clement Danes, in the Strand. The compiler of *Joe Miller's Jest Book*, published about a year after the death of the jester, was Joe Mottley, who died in 1750.

PAGE 277 – **Camden Town.** A small village, at this time lying to the north of London, but now part of the city. Dickens lived there for a time when a boy.

PAGE 278 – **Had the courage.** On the previous day Scrooge had very rudely and unceremoniously declined his nephew's invitation to Christmas dinner.

PAGE 280 – **Topper.** See Stave Three of *A Christmas Carol*.

PAGE 281 – **The Tank.** The little office in which Bob worked.

'TIS THE LAST ROSE OF SUMMER

This poem is one of the *Irish Melodies* published at intervals between 1808 and 1834. *See page 211.* The thought of the poem is summed up in the last two lines: life, after those we love have departed, is not worth living. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.).

PAGE 284 – **Shining circle.** The metaphor is that of a ring set with precious stones.

Bleak. The world would then be bleak.

COLUMBUS

This poem was published in San Francisco in 1897. In it the author has seized upon the outstanding characteristics of the great explorer, his dauntless courage and indomitable determination, and has made them the theme of his verse. Columbus believed in himself and in his project, hence his perseverance in the face of all opposition and his courage in grappling with difficulties that would have appalled a weaker man. A recent writer says: "Both native and foreign critics agree that this is one of the best poems produced in America. It is compact, direct, buoyant in spirit, and virile in thought." The music to which the lines have been set is found in *The Riverside Song Book* edited by W. M. Lawrence and O. Backman (Houghton).

Christopher Columbus was born at Genoa about 1440. He early became a cloth-maker, but at the age of fourteen was sent to sea. For the next fourteen years he divided his time between voyages in the Mediterranean and working at his trade as a cloth-maker. About 1470 he removed to Lisbon, where he married, and afterwards made several voyages to the coast of Africa. While on shore he supported his family by the making and selling of maps and charts.

Even as a boy he had shown a great fondness for geography, and indeed had for a time studied the subject, together with astronomy and navigation, at the University of Pavia. As early as 1474 he conceived the idea that by sailing westward from the coast of Europe he could reach Japan, and soon after began to press his project upon the ki g of Portugal. The king, however, proved treacherous, and in disgust Columbus quitted Portugal in 1484 and settled in Spain. For many years he was unsuccessful in inducing King Ferdinand and Queen Isabella to interest themselves in his plans, but at last in 1492 the queen was induced to furnish money for the expedition. The voyage proved successful and America was discovered. Columbus made a second voyage in 1493 and a third in 1498. Two years later he was deposed from his office as governor of the New World and sent back to Spain in chains. The arrest was disavowed by the Spanish sovereigns, but he was not reinstated in his high office. In 1502 he made a fourth voyage, returning to Spain in 1504. In 1506 he died at Vallidolid in poverty and neglect. See *The Story of Columbus* by Gladys M. Imlach in *The Children's Heroes* series (Jack), *The Story of Christopher Columbus* by Charles W. Moores (Houghton), and *Christopher Columbus: Discoverer of the New World* by C. R. Markham (Philip).

Columbus was enabled to equip but three small vessels for his expedition, the *Santa Maria*, the *Pinta* and the *Niña*, the two latter having no decks amidships. The crew consisted of 120 men, of whom a number were discharged criminals. The three ships set sail from Palos on August 3rd, 1492. After delaying for a time at the Canary Islands, the vessels again, on September 6th, set forth on their voyage. A week later they crossed the equator, and shortly afterwards were becalmed for a week in the Sargasso Sea. The trade winds were next a source of terror, and the men grew mutinous. By October 4th they were 2,274 miles from the Canaries, and it was with difficulty that Columbus persuaded his men to continue the voyage. But signs of land now became frequent, and at last, early in the morning of Friday, October 12th, land was sighted. At daybreak Columbus landed on the island of San Salvador, one of the Bahamas, and took formal possession of the newly discovered domain.

Perhaps the best descriptions of the first voyage of Columbus are given in *Pioneers on Land and Sea* by Charles A. McMurry (Macmillan), in *Ten Great Events in History* by James Johonnot (American Book Co.), and in *Famous Voyages of the Great Discoverers* by Eric Wood (Harrap). See also *From the Old World to the New* by Marguerite Stockman Dickson (Macmillan), *Stories of American Discoverers* by Rose Lucia (American Book Co.), and *The Story of Columbus and Magellan* by Thomas B. Lawler (Ginn).

PAGE 284 – **Azores.** The Azores Islands are about 800 miles from the coast of Portugal.

Gates of Hercules. When Hercules was engaged in the search for the cattle of Geryon, he finally reached the end of the then known world. *See page 46.* To commemorate this he erected two pillars, opposite each other, one on the European shore and the other in Africa. These were in ancient times known as Calpe and Abyla, and in modern times as the rocks of Gibraltar and Ceuta. See *Favorite Greek Myths* by Lilian S. Hyde (Heath).

Ghost of shores. Not even the shadow of land.

PAGE 286 – **Blanched.** Pale with fear.

Not even God. Utter and complete loneliness. Samuel Taylor Coleridge in *The Ancient Mariner* has a similar thought:

> "O Wedding-Guest! this soul hath been
> Alone on a wide, wide sea:
> So lonely 'twas, that God himself
> Scarce seemèd there to be."

Dread. Dreaded.

Shows his teeth. Lord Tennyson says: "I have known an old fish-wife, who had lost two sons at sea, clench her fist at the advancing tide on a stormy day, and cry out, 'Ay! roar, do! how I hates to see thee show thy white teeth.'"

A light. The light was seen at two o'clock in the morning of Friday, October 12th, 1492, ten weeks from the time the expedition had left Palos.

Starlit flag. There is probably a reference here to the flag of the United States, which bears as many stars as there are States in the Union.

Time's burst of dawn. The sudden beginnings of the great nations of the New World.

THE DELIGHTS OF FARMING

This selection is taken from Chapter III of *Being a Boy* published in 1877. The scene is laid in a primitive Massachusetts country neighborhood, at Charlemont near the eastern opening of the Hoosac tunnel. The story tells the life of a boy on a New England farm in the days prior to the Civil War in the United States. See *Being a Boy* by Charles Dudley Warner in *Riverside School Library* (Houghton); the book contains an interesting biographical sketch of the author. A companion selection, which should, if possible, be read in class, is "A Glance Backward" by John Burroughs to be found in *The Fourth Golden Rule Book* in *The Golden Rule Books* (Macmillan).

PAGE 287 – **To stone the frogs.** See page 112.

A woodchuck. The woodchuck is described with a full-page illustration in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). The authors say: "In color he has no markings. His coat is generally reddish-brown, tinged with brown on the top of the head, on the tail a' on the feet. His color, however, varies with his surroundings, ranging from yellowish-gray to brownish-black. The most noticeable features in his appearance are the large eyes, prominent teeth, floppy and clumsy body, and awkward gait. As his second name indicates, he is entirely a ground animal, and is, in fact, a big ground squirrel, the next of kin to the chipmunk. The woodchuck lives entirely on vegetable food, fresh clover being the staple of his fare. Sometimes, however, the farmer's garden comes under tribute, in which case the vegetables, more especially the peas, suffer severely. He is chiefly nocturnal in his habits,

and, being slow of foot, will not venture far from the mouth of his stronghold, the burrow, during the day." See also *Wild Neighbors* by Ernest Ingersoll (Macmillan) and *Stories of Little Animals* by Lenore Elizabeth Mulets in *Princess Series* (Page).

PAGE 288 – **Wintergreen.** Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "He who seeks the cool shade of the evergreens on a hot July day is likely to discover the nodding wax-like flowers of this little plant. They are delicate and pretty, with a background of shining leaves. These leaves when young have a pleasant aromatic flavor similar to that of the sweet birch; they are sometimes used as a substitute for tea. The bright red berries are also edible and savory, and are much appreciated by the hungry birds and deer during the winter."

Columbine. See page 74.

Sassafras. A tree of the laurel family. The bark of the roots has a strongly aromatic flavor. See *Trees That Every Child Should Know* by Julia Ellen Rogers (Doubleday). Sassafras tea has a world-wide reputation as a cure for "spring-fever."

PAGE 289 – **Scapegoat.** See *Leviticus XVI. 10.*

Selectman. An alderman, or municipal councillor. The term is used in Massachusetts and others of the New England States.

PAGE 290 – **Switchel.** A beverage made of molasses and water, seasoned with ginger and vinegar.

Camp-meeting. Religious services lasting for some days, held generally at a camp in the woods.

PAGE 291 – **Covered bridge.** The covered bridge is common in the New England States and in some parts of the Maritime Provinces of Canada.

Prince Imperial. The son and heir of Napoleon III, emperor of the French. After the abolition of the monarchy in 1870 he was taken to England, where he was brought up. He was killed during the Zulu War of 1879, while fighting on the side of the British.

Bois de Boulogne. One of the principal streets of Paris.

Swiss Family Robinson. A family of Swiss castaways, whose adventures are related in *The Swiss Family Robinson*, one of the most famous of books for boys. See *The Swiss Family Robinson* prepared by Alfonzo Gardiner in *Bright Story Readers* (Macmillan).

PAGE 292 – **Delmonico's.** A famous restaurant in New York City.

Philippe's. A well-known restaurant in Paris, much frequented by artists and literary men. Lewis Melville in his *The Life of William Makepeace Thackeray* (Caxton) says: "Paris was Thackeray s favorite haunt all his life long. He spent a great deal of his leisure, and, indeed, did much of his writing there. He thoroughly enjoyed the social gaieties of Parisian life, and loved to mix with the gifted and artistic Bohemian lions."

Thackeray. The celebrated English novelis., the author of *Vanity Fair, The Virginians, Pendennis*, etc. See *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

THE TORCH OF LIFE

The title of this poem in *Admirals All*, in which it was first published in 1897, is *Vitäi Lampada*. The title here used is a literal translation of the original. The ideas seem to have been borrowed from the Greek *Lampadedromia*, or torch-race. Harry Thurston Peck says: "The race was usually run on foot, but sometimes on horses. The torches were of two kinds—one a sort of candlestick, and the other one of a more conventional kind. There were two different methods of conducting the race. The first or earlier system required lines of runners posted at intervals, the first in each line who receives the torch, or takes it from the altar, running at his best speed and handing it to the second in his own line, and the second to the third, until the last in the line is reached, who runs with it up to the appointed spot. Of course, if any torch went out the line to which it belonged was out of the race. The victory fell to the line of runners whose torch first reached the goal alight. Each person in the line shares the victory."

PAGE 292 – **Breathless hush.** All are holding their breaths in suspense, as the match is closely contested and time is nearly up.

Close. The enclosed space in which the game is being played.

Bumping pitch. Making hard hitting very difficult, and time will soon be called.

Blinding light. The batter is facing the glare of the setting sun.

PAGE 293 – **Ribboned coat.** Not for the sake of the decorations he may win, honorable as these decorations might be.

Play up! Play for the honor of the school and on account of the duty he owes to his comrades.

Wreck of a square. The regiment has been formed into a square to resist attack, but the enemy has broken the close-formed ranks and is now fighting within the square.

Gatling. A rapid-firing machine-gun.

Jammed. Has become unworkable.

Colonel dead. The regiment has no commanding officer from whom to take orders.

River of death. Indicates the fearful slaughter.

Honor a name. Why fight for England? It is far away! Honor is nothing more than a name! Life is more precious.

Schoolboy. Not a mere boy from school, but one who has had his training in the Public Schools of England. He is now putting into practice, in the stern school of war, the lessons he has learned on the playing-ground of his school at home. He is doing his best for the sake of the honor of his regiment and from the strong sense of the duty he owes to his country.

The word. The last line of each stanza.

Play the game. The two illustrations in the text well illustrate the thought of the poem. Everything we learn at school is but a preparation for life and the more thoroughly we learn the lesson of "honor and duty" the better it will be for us and for the world.

AN APRIL DAY

In this poem the writer, Caroline Bowles Southey, gives a very exact picture of an early spring day, with its dull misty light and its almost oppressive stillness. The continuous warm rain seems to cause all nature to burst into life, and "one can almost see the leaves grow." Then in the last two stanzas the ceasing of the rain is pictured, the burst of sunlight, and the final clearing shower.

PAGE 294 – **Garnered.** Gathered up, stored.
PAGE 295 – **Honeysuckle.** See page 163.
Thorn. The hawthorne, a shrub with spreading branches and stout thorns or spines. The flowers are white, or sometimes reddish, rather large and clustered, with a peculiar, disagreeable odor. A colored illustration of the hawthorne is given in *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner). *See page 41.*
Studs. An archaic form meaning a stem or stock. John Greenleaf Whittier in *A First Flower* says:

> "And willowy studs of downy silver
> Have prophesied of Spring to come."

Cones. The lilac clusters are cone-shaped.
Milk-white. Lilac blossoms are either white or purple.

A DOG OF FLANDERS

This selection forms the 1st Section and part of the 2nd Section of *A Dog of Flanders and Other Stories* published in 1872. "It is in her stories for children that Ouida's wealth of imagination and power of feeling are seen at their best. That sympathy with the weak, the poor, and the oppressed which lightens many of the pages of her novels is there joined to a candor and simplicity of expression which makes such stories as *A Dog of Flanders* perhaps the most satisfactory writing of this brilliant and erratic story-teller." An excellent edition of the story is found in the *Riverside Literature Series* (Houghton).

The further story of Patrasche and Nello is as follows: The former owner of Patrasche was killed in a drunken brawl, so that the dog was left undisturbed. Although he had to work very hard, he was happy in his new life. When the old man could no longer work, the dog and the boy faithfully delivered the milk each day, and though often hungry were content. Nello shared all his secrets with Patrasche—his fondness for his little playmate, the wealthy miller's daughter; his longing to see the great Rubens pictures in the cathedral of St. Jacques at Antwerp; and his ambition to become a great painter.

After a time the wealthy miller forbade his daughter to play with Nello, and even accused the boy of burning the outbuildings on his farm. Although

the neighbors knew that this was unjust, they gradually neglected Nello, and gave their custom to a man who delivered the milk in a donkey cart. This was hard to bear and when the old man died Nello and Patrasche found themselves friendless, homeless, and hungry.

Nello had taken a drawing to Antwerp, hoping to win the prize given each year to a boy under eighteen, but the prize was awarded to another boy who had influence with the judges. On his way back to the village Patrasche found in the snow a pocketbook belonging to the miller, and containing notes for nearly the full value of his fortune. Nello returned this to the miller's wife, and as his reward asked her to keep his poor dog warm and fed, but refused to accept anything for himself.

When the miller returned, nearly crazed over his loss, and found that his money had been returned by Nello, he regretted having caused him so much pain, and determined to find him the next day and care for him. But this resolve came too late. Patrasche refused to touch food, as he knew his master was starving, and at the first chance escaped and tracked him to the cathedral at Antwerp. There he found Nello prostrated before the pictures which he had longed to see. The next morning the faithful dog and his master were found frozen to death and in such a close embrace that they could not be separated. They were buried by the contrite villagers side by side in the one grave.

PAGE 296 – **Ardennois.** A native of Ardennes, a district in Belgium lying near the French boundary.

Fleming. Flanders is now one of the provinces of Belgium.

PAGE 297 – **Antwerp.** One of the strongest fortresses in Europe, situated on the river Scheldt. It is noted specially for its magnificent Gothic cathedral.

Napoleon. The emperor of the French, who overran the whole of this part of the country during his conquests.

PAGE 298 – **Low Countries.** The Netherlands, or Holland, and Belgium, so called from the fact that part of the country is below the level of the sea.

Stavelot. A Belgian town about 24 miles south-east of Liège.

PAGE 299 – **Alpha and Omega.** First and last. Alpha is the name of the first letter in the Greek alphabet, and Omega of the last.

Wand of wealth. The magic wand which, when waved, would produce wealth.

PAGE 300 – **Two Flanders.** The province of East Flanders and the province of West Flanders.

Brabant. A province of Belgium.

Brabantois. A native of Brabant.

PAGE 302 – **The city of Rubens.** Rubens' famous masterpiece "The Descent from the Cross" is in the great cathedral of Antwerp. Peter Paul Rubens, the celebrated Flemish artist, was born at Siegen in 1577 and died at Antwerp in 1640. He was not only an artist but also a diplomat, being employed on many important missions by the Flemish court. Many of his paintings are in London. See *Rubens* by S. L. Bensusan in *Masterpieces in Colour* series (Jack).

PAGE 303 – **Kermesse.** An out-of-doors fair in Holland and Belgium.

Louvain. One of the large towns of the province of Brabant. The city was almost totally destroyed by the Germans in 1914.

Charette. A small cart.

PAGE 306 – **Marguerites.** Daisies.

BLESS THE LORD, O MY SOUL

This selection is numbered *CIII* in *The Book of Psalms*. The arrangement of the verses is that of Richard G. Moulton in *The Modern Readers' Bible* (Macmillan). The Rev. T. Witton Davies says: "The Psalm seems to voice the gratitude of the writer and of his fellow countrymen, in view of some recent national deliverance, but whether this is the deliverance from Babylon or from the Syrian army, or whether some other national blessing is meant, must, with our present knowledge, remain uncertain."

Dr. A. F. Kirkpatrick in *The Book of Psalms* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) points out that "the Psalm falls into five approximately equal stanzas, the first and last forming the introduction and conclusion, and the other three the main body of the Psalm: (1) The Psalmist summons his soul and all his faculties to praise Jehovah for pardon, redemption, and bountiful provision for every need; (2) Jehovah's revelation of Himself to Moses has been verified afresh in His recent treatment of Israel; (3) His pardoning mercy knows no limits; His fatherly love shows the most tender consideration; (4) Man may be frail and transitory, but those who fear Jehovah can rest in the assurance of His faithfulness to their posterity; (5) The thought of the universality of Jehovah's kingdom naturally introduces the call to all creation to join in an universal chorus of praises." Dr. Kirkpatrick adds: "The Psalm is one of singular beauty. Its tenderness, its trustfulness, its hopefulness, anticipate the spirit of the *New Testament*. It does not contain one jarring note, and it furnishes fit language of thanksgiving for the greater blessings of a more marvellous redemption than that of Israel from Babylon."

PAGE 310 – **O my soul.** Myself.
Within me. The Hebrews regarded the various organs of the body as the seat of thought, will, and emotion.
Iniquities. Turning away from the right.
From destruction. Called him back as he was about to sink into the grave. The word in the Hebrew means "the pit."
Thy mouth. Probably the meaning is "thy desire."
Like the eagle. Either "young and lusty as the eagle," or "as the eagle renews its feathers."
His ways. His methods of action, the way in which He deals with men.
Chide. Contend.
PAGE 311 – **Our frame.** What we are made of. See *Genesis II. 7.*
As grass. Of so short duration.
The wind. The reference is to the dry east wind of Palestine.
In the heavens. Established on a sure and eternal foundation.
His hosts. "By Jehovah's *hosts* and *ministers* may be meant the innumerable multitudes of celestial beings of lower rank, or perhaps the stars and all the powers of nature, which subserve His purposes."
Do his pleasure. Execute his commands.
His works. The works of nature.

THE SUGARING-OFF

This selection is taken, with considerable omissions, from Chapter VIII of *The Man from Glengarry* published in 1901. The book follows the career of Ranald Macdonald, a native of the Indian Lands of the county of Glengarry, in Ontario. The extract in the text may be treated independently of the book as a whole; it is merely an episode in the course of the narrative, although it had important consequences in the life of Ranald.

The sugar maple is fully described in *Trees That Every Child Should Know* by Julia Ellen Rogers (Doubleday). Good descriptions of a "sugaring-off" are given in *Country Life in Canada Fifty Years Ago* by Canniff Haight (Rose) and in *Stories of Country Life* by Sarah Powers Bradish (American Book Co.).

PAGE 313 – **The manse party.** Mrs. Murray, the wife of the Presbyterian minister of the settlement, and her guests.
PAGE 314 – **Betsy Dan.** That is, Betsy, the daughter of Dan Campbell.
PAGE 315 – **Mrs. Murray.** The real heroine of the novel; a woman of gentle but strong personality and a powerful influence for good in the settlement.
PAGE 316 – **Mamie.** Mrs. Murray's niece, who was paying a brief visit to her aunt. She is one of the principal characters in the book.

A MAN'S A MAN FOR A' THAT

Writing to Thomson in January, 1795, Burns says of this song: "A great critic on songs says that love and wine are the exclusive themes for song-writing. The following is on neither subject, and consequently is no song, but will be allowed, I think, to be two or three pretty good prose thoughts inverted into rhyme." J. C. Shairp in his *Burns* in the *English Men of Letters* series (Macmillan) has a very acute comment on the poem: "This powerful song speaks out in his best style a sentiment that through all his life had been dear to the heart of Burns. It has been quoted, they say, by Beranger in France and by Goethe in Germany, and is the word which springs up in the mind of all foreigners when they think of Burns. It was inspired, no doubt, by his keen sense of social oppression, quickened to white heat by influences that had lately come from France, and by what he had suffered by his sympathy for that cause. It has since become the watchword of all who fancy that they have secured less, and others more, of this world's goods than their respective merit deserves. Stronger words he never wrote:

> 'The rank is but the guinea's stamp,
> The man's the gowd for a' that.'

That is a word for all time. Yet perhaps it might have been wished that so noble a song had not been marred by any touch of social bitterness. A lord, no doubt,

may be a 'birkie' and a 'coof', but may not a ploughman be so too? This great song Burns wrote on the first day of 1795." John Stuart Blackie speaks of the song as "perhaps unequalled in the world," while Beranger, the great French song-writer, calls it "not a song for an age, but an eternity."

PAGE 322 – **The guinea-stamp.** The mere outward mark.
Hodden gray. A coarse cloth made of undyed wool.
Tinsel show. Not genuine, merely on the surface.
Birkie. A proud and affected fellow.
Ca'd. Called.
Coof. Fool.
Riband, star. The insignia of the orders he holds, as, for instance, the riband and star of the Order of the Garter.
PAGE 323 – **Belted knight.** A reference to the traditional ceremony of girting the newly-made knight with a sword on the occasion of his investiture. Oliver Goldsmith has the following in *The Deserted Village:*

"Princes and lords may flourish or may fade,
A breath can make them, as a breath has made."

Aboon. Above.
Maunna fa' that. Must not try that, or "cannot make that happen."
Bear the gree. Take the prize, or triumph.

ISAAC BROCK

This selection, based on all the available historical material, was written specially for the *Fifth Reader.*

Isaac Brock was born in Guernsey, one of the Channel Islands, on October 6th, 1769. At the age of fifteen he entered the army, and by 1797 had reached the rank of senior lieutenant-colonel of the 49th Regiment. In 1798 he saw service in Holland and was wounded at Egmont-op-Zee. In 1801 he took part in the bombardment of Copenhagen under Lord Nelson. In 1802 he was sent with his regiment to Canada. In June, 1806, he was made commander-in-chief of the forces in Canada, and in 1808 was raised to the rank of brigadier-general. In 1811 he became major-general. In the next year he was appointed President and Administrator of Upper Canada, during the absence of the Lieutenant-Governor. In June, 1812, war broke out between Great Britain and the United States. Brock at once took the field to repel the invasion of Canada by the Americans. On August 16th, 1812, he compelled General Hull, with 2,500 men, to surrender at Detroit. For this service he received the honor of knighthood. On October 13th, 1812, he was killed at the battle of Queenston Heights, while leading a desperate charge up the hill. See *Brock: The Hero of Upper Canada* by Thomas Guthrie Marquis (Macmillan), *The Story of Isaac Brock* by Walter R. Nursey (Briggs), and *The War with the United States* by William Wood in *The Chronicles of Canada* series (Glasgow, Brook & Co.).

The lesson of Brock's life, what he means to the Canadians of today, is well brought out in the last paragraph of the selection in the text. This may be further impressed by the following quotations from three leading Canadian historians who have dealt with the life and times of the dead hero:

Thomas Guthrie Marquis says: "Seldom in British history have more honors been paid to a military hero. Yet Brock had won no great battle, and his work was done in a remote corner of the Empire. Even in Canada, at such battles as Chrystler's Farm and Lundy's Lane, other commanders had achieved more notable victories than Detroit—Brock's only success. Why is it that he was so honored? All recognized that by his work before the war and the thoroughness with which he had made his plans he had saved Canada. They knew, too, that though his battle experience in Canada was one swift, futile dash up a hillside to his death, he had by his daring so inspired his men that his example had had as much to do with winning future battles as the commands of the actual leaders. His spirit fought with the Canadian troops all through the war of 1812. His words and his deeds lived long after his life had gone out."

Lady Edgar says: "When, in 1812, the long-smouldering enmity between the United States and England burst into the flame of war, and Canada was the battle-ground, Brock entered upon the defence of the country entrusted to his charge with an indomitable spirit. With very inefficient means at his disposal, he used effectively what came to his hand. He took the untrained militia of Upper Canada and made of them a disciplined soldiery. He taught the youth of the country a lesson in courage and patriotism, and with infinite patience, tact, and judgment, he led them through their first days of trial. By his contemporaries Sir Isaac Brock was looked upon as the saviour of Canada, and time has not tarnished the lustre of his fame."

James Hannay says: "Brock's name sounds today in Canada as the watchword of the patriot, and no bugle blast could call the loyal to arms more quickly than a demand that they should emulate the heroic Brock. The traveller who approaches Queenston Heights, from whatever quarter, can see the lofty column which the people of this land have erected to his memory standing boldly out against the skyline to inform the whole world that patriotism still lives in Canada. If ever the men of Canada need a rallying ground against any future invader they will find one on Queenston Heights beneath the shadow of the monument they have reared to General Brock."

PAGE 324 – **United Empire Loyalists.** The name given to those among the American colonists who, either during the Revolutionary War or subsequent thereto, took up their residence in Canada.

PAGE 325 – **Arose a quarrel.** See *The Story of the Canadian People* by David M. Duncan (Macmillan) and *A History of Canada* by Charles G. D. Roberts (Macmillan).

PAGE 326 – **The war party.** In the House of Representatives the vote in favor of the war against Great Britain was seventy-nine as against forty-nine who opposed, while in the Senate nineteen were in favor and thirteen against.

Openly against it. The governors of Massachusetts, Rhode Island, and Connecticut refused to comply with the requisitions for militia made upon them by the President.

Napoleon Bonaparte. Napoleon I, emperor of the French. It was in 1812 that Napoleon appeared to have reached the zenith of his power. In this year he invaded Russia with an army of over half-a-million men. At the same time Wellington was fighting desperately against the French in the Spanish Penin-

sula. In this year he captured Ciudad Rodrigo and Badajos, and won the battle of Salamanca. The population of Great Britain was but eighteen millions, and their resources were strained almost to the breaking-point. In this connection the article entitled *Sir Isaac Brock—Empire Builder* in the *Empire Day: 1913* pamphlet issued by the Department of Education for Manitoba furnishes valuable information told in a very interesting way.

PAGE 327 – **General Hull.** William Hull was born at Derby, Connecticut, in 1753 and died at Newton, Massachusetts, in 1825. He graduated from Yale and in 1775 was called to the bar. He served with distinction throughout the Revolutionary War, taking part in all the most important battles. In 1805 he was appointed governor of Michigan territory, and retained that office until 1812, when he was given the command of the "Army of the West." After the surrender of Detroit he was court-martialled and condemned to death, but the execution of the sentence was postponed. He passed his last days at Newton.

General Van Rensselaer. Stephen Van Rensselaer was born at New York in 1765, and died at Albany in 1839. He graduated from Harvard in 1782 and at once entered upon an active career of politics. In 1801 he was appointed a major-general of militia. He commanded the "Army of the Centre" during the War of 1812. Shortly after the failure of his attack on Queenston Heights he resigned his command and left the service.

General Dearborn. Henry Dearborn was born at North Hampton, New Hampshire, in 1751 and died at Roxbury, Massachusetts, in 1829. In 1772 he began the practice of medicine, but at the outbreak of the Revolutionary War entered the army and served with distinction until its close. In 1795 he was appointed major-general of militia. He was Secretary of War for eight years. During the War of 1812 he was in command of the "Army of the North." In July, 1813, he was recalled from his command. Subsequently he was United States minister to Portugal.

Without a struggle. On August 7th Tecumseh and his Indians ambushed a detachment of 200 Americans near Brownstown and captured the despatches they were carrying. The result of this cutting of his line of communication induced Hull to withdraw practically his whole force from Canada.

Tecumseh. This celebrated Indian chief was born near the site of Springfield, Ohio, in 1768. He first appeared as a brave in a battle with Kentucky soldiers in 1788. During the campaigns with the Americans in 1794-95 he greatly distinguished himself. In 1805 he and his brother, the Prophet, endeavored to unite the various Indian tribes against the Americans, but the project did not succeed. During the War of 1812 he took part on the side of the British, was wounded at the battle of Maguaga, was given the rank of brigadier-general, and was killed at Moravian Town, on the Thames, while vainly endeavoring to drive back the victorious Americans. See *Tecumseh: The Last Great Leader of His People* by Ethel T. Raymond in *The Chronicles of Canada* series (Glasgow, Brook & Co.) and *The Story of Tecumseh* by Norman S. Gurd (Briggs).

PAGE 328 – **This capitulation.** General Hull has been much blamed by American historians for his surrender, but when all the facts are examined it will be

found that he had very little choice. It was mainly the fear of an Indian massacre that induced his action.

Meantime. When Brock was on his way back from Detroit he was met with the news that an armistice had been concluded between Sir George Prevost and General Dearborn. This proved disastrous to the British, as it enabled the Americans to rush both men and supplies to the frontier. In addition, it completely upset all Brock's plans for a surprise attack on several of the strong positions occupied by the Americans. See *The Canadian War of 1812* by Sir Charles Lucas (Oxford Press).

A frontier. There were about 1,500 men along the frontier of thirty-six miles.

Queenston. Queenston at that time was a place of considerable importance. It was the point of transshipment for merchandise from Montreal destined to the posts of the far West.

Fort George. On the west bank of the River Niagara, about a mile from its entrance into Lake Ontario. It was a low square fort with earthen ramparts and palisades of cedar.

PAGE 329 – **Captain Wool.** John Ellis Wool (1784-1869) distinguished himself during the War of 1812. He subsequently took part in the Mexican War, during which he was gazetted major-general for gallant and meritorious conduct. He took part in the early campaigns of the Civil War, retiring from the army in 1863.

Push on, etc. There is no authority whatever for this story. The mistake has probably arisen from the fact that Brock, on his way from Fort George, passed a company of the York Volunteers and, waving his arm to them, shouted words of encouragement.

Captain Dennis. Sir James Dennis (1778-1855) had a distinguished career as a soldier. He was at first trained as a sailor, but later joined the army. He was knighted for his services and promoted to the rank of major-general.

Also struck down. The narrative in the text passes over the attempt made by Lieutenant-Colonel Macdonell, Brock's aide-de-camp, to capture the hill about two hours after the death of his leader. Colonel Macdonell was killed in the charge up the hill.

General Sheaffe. Sir Roger Hale Sheaffe (1763-1851) was born at Boston, Massachusetts, and entered the army in 1778. He served in Ireland and Holland and commanded the British forces at Queenston Heights after the death of Brock. In 1813 he was raised to the rank of baronet. In 1821 he was made a lieutenant-general and in 1828 a general.

At the head of. Sir Charles Lucas says: "Sheaffe brought with him a strong detachment of the 41st regiment, variously estimated to number from 300 to 380 men, some 300 of the Canadian militia, a few light field guns, and also a party of Indians."

Refused to cross. The militia refused to leave New York State and they could not be compelled to do so. "The name of Indian, or the sight of the wounded, or the Devil, or something else petrified them. Not a regiment, not a company, scarcely a man, would go."

PAGE 330 – **Up the slope.** Sheaffe made a detour and took the Americans in

the rear. Colonel William Wood says that in following this plan Sheaffe was obeying orders given to him at Fort George by Brock himself.

Monument. Thomas Guthrie Marquis says: "A magnificent monument was erected to Brock's memory on the site of the battle of Queenston Heights. This monument was 135 feet from base to summit, and rose 485 feet above the Niagara River. On October 13th, 1824, the remains of General Sir Isaac Brock and his aide-de-camp, Lieutenant-Colonel Macdonell, were removed from Fort George, where they had rested for twelve years, and deposited in a vault beneath the monument. On April 17th, 1840, a wretched creature named Lett exploded a heavy charge of gunpowder under this monument and utterly ruined it. Lett was one of the insurgents of 1837 and was compelled to flee to the United States when the rising was crushed. He thought that by destroying this monument, so dear to every Canadian, he would avenge himself on Canada. His act had the effect of making the memory of Brock more dear to Canadians. A monster meeting was held at Queenston, and it was at once decided to erect a larger and more beautiful monument a short distance from the old one. In 1853 the foundation stone was laid by Lieutenant-Colonel Macdonell, a brother of the man whose remains were to rest beneath it by the side of Brock's. This monument was completed in 1856. It is 190 feet from its base to the noble figure of Brock that surmounts it. It stands in magnificent prominence, a mark of inspiration to Canadians. Through it Brock still speaks to them and bids them guard their heritage." The new monument was formally inaugurated on October 13th, 1859.

TO THE FRINGED GENTIAN

This poem is a song in praise of the fringed gentian, the last of the autumn flowers. When the other flowers have gone, when the trees are bare, and the birds have flown to warmer climates, this little flower appears in spite of the frosts of autumn. Reflecting the blue of the sky in its beautiful tint, it holds out such a promise of hope that the poet wishes that, when the hour of death draws near, the hope of immortality may blossom within his own heart. The fringed gentian is fully described on page 28.

The following legend of the origin of the fringed gentian may prove of interest: "Once the Queen of the Fairies was out late at night. The midnight hour had passed, and the silver moon, the fairy lamp, had swung down in the west and out of sight. Hurrying to a gentian, the fairy asked for shelter. 'Who are you, that you disturb me at this hour of night?' called the sleepy gentian. 'I am the Queen of the Fairies,' cried the little lady. 'Very well, then, if you are the Queen of the Fairies, you can find places enough to sleep. Go away and let me sleep.' Poor little Fairy Queen! She was afraid out in the big, dark world. 'I shall try again,' said she. And so, going up to another gentian not far away, she timidly said: 'Can you give me shelter, good flower?' Out peeped the gentian. 'Poor little lady!' said the flower. 'Whoever you are, you are too little to be out in the dark. Come in, and let me cover you over till the sun comes.' There the little tired fairy slept soundly until morning began to

dawn. Then, as she hastened away in the dim light, she turned to the kind gentian and said, 'Kind friend, you and all your children shall hereafter be known from all other gentians by the power which I now give you to open and receive the warm light of the sun when first he peeps upon the world.'" See also *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott).

PAGE 331 – **Violets.** See page 58.
Columbines. See page 74.
Ground bird's. Any of the birds that build their nests on the ground, such as the meadow-lark. *See page 60.*
Cerulean. Blue in color.

LAURA SECORD

This selection, based upon all the historical material available, was written specially for the *Fifth Reader.*

Laura Secord was born in December, 1775. She was the daughter of Thomas Ingersoll and his wife, Sarah, who was a sister of General John Whiting of Great Barrington, Massachusetts. At the close of the Revolutionary War Thomas Ingersoll, at the invitation of Governor Simcoe, removed with his family to Upper Canada, where he founded the town that bears his name. His daughter Laura married James Secord, and at the outbreak of the War of 1812 she and her husband were living at Queenston. The family at that time consisted of four daughters and one son, but two daughters were born subsequently. She died October 16th, 1868, and is buried in Drummondville churchyard. Good sketches of Laura Secord are given in *Brief Biographies Supplementing Canadian History* by J. O. Miller (Copp) and in *Heroines of Canadian History* by W. S. Herrington (Briggs). Many poems have been written dealing with her exploit, particularly by Mrs. Curzon, Miss Machar, John Read, and Charles Edwin Jakeway. This last poem, which should if possible be read in class, is quoted in full in *The Fourth Golden Rule Book* in *The Golden Rule Books* (Macmillan).

Strangely enough, some years later doubt was thrown upon Mrs. Secord's exploit and an appeal was made to FitzGibbon to settle the question. He at once issued the following statement: "I do hereby certify that Mrs. Secord, wife of James Secord, Esq., did, in the month of June, 1813, walk from her house, near the village of St. David's, to De Cou's house in Thorold by a circuitous route of about twenty miles, partly through the woods, to acquaint me that the enemy intended to attempt, by surprise, to capture a detachment of the 49th Regiment, then under my command, she having obtained such knowledge from good authority, as the event proved. Mrs. Secord was a person of slight and delicate frame, and made the effort in weather excessively warm, and I dreaded at the time that she must suffer in health in consequence of fatigue and anxiety, she having been exposed to danger from the enemy, through whose lines of communication she had to pass. The attempt was made on my detachment by the enemy; and his detachment of upwards of 500 men and a field-piece and 50 dragoons were captured in consequence."

The following account taken from *The War with the United States* by William Wood in *The Chronicles of Canada* series (Glasgow, Brook & Co.), and based on all the available sources of information, may be taken as absolutely accurate: "But the American commanders had reckoned on surprising FitzGibbon without hiding their preparations from the vigilant eyes of the Indian scouts or the equally vigilant ears of Laura Secord, the wife of an ardent U. E. Loyalist, James Secord, who was still disabled by wounds he had received while fighting under Brock at Queenston Heights. Early in the morning of the 23rd, while Laura Secord was going out to milk the cows, she overheard some Americans talking about the surprise in store for FitzGibbon next day. Without giving the slightest sign she quietly drove the cattle in behind the nearest fence, hid her milkpail, and started to thread her perilous way through twenty miles of bewildering by-paths to the Beaver Dams. Keeping off the beaten tracks and always in the shadow of the full-leaved trees, she stole along through the American lines, crossed the no-man's land between the two desperate enemies, and managed to get inside the ever-shifting fringe of Indian scouts without being seen by friend or foe. The heat was intense; and the whole forest steamed with it after the tropical rain. But she held her course without a pause, over the swollen streams on fallen tree trunks, through the dense underbrush, and in and out of the mazes of the forest, where a bullet might come from any side without a moment's warning. As she neared the end of her journey, a savage yell told her she was at last discovered by the Indians. She and they were on the same side; but she had hard work to persuade them that she only wished to warn FitzGibbon. Then came what, to a lesser patriot, would have been a crowning disappointment. For when, half dead with fatigue, she told him her story, she found he had already heard it from the scouts. But just because this forestalment was no disappointment to her, it makes her the Anglo-Canadian heroine, whose fame for bravery in war is worthiest of being remembered with that of her French-Canadian sister, Medeleine de Verchères."

The following account of the affair at Beaver Dam is abridged from *The Canadian War of 1812* by Sir Charles Lucas (Clarendon Press): "On the evening of June 23rd, 1813, Colonel Boerstler with a party of nearly 600 Americans left Fort George with the object of capturing a detachment of the 49th Regiment under Lieutenant FitzGibbon who were stationed at De Cou's house near Thorold. They reached Queenston and in the early morning of the 24th set out from there on their twelve-mile march. The evening before FitzGibbon had been warned of the approach of the enemy by Laura Secord, and preparations were made to receive them. As Boerstler advanced he was ambushed and attacked by a party of about 500 Indians, but continued his march until within about two miles from Beaver Dam and four miles from De Cou's house. FitzGibbon heard the firing and marched his fifty men until he had them placed between Boerstler and his base at Queenston. He at once summoned the enemy to surrender. The Americans had been fighting for three hours, they were frightened by the howling and firing of the Indians, and they thought themselves surrounded by an infinitely superior force. Accordingly, they surrendered to Major de Haren, whose name FitzGibbon had used, and who did actually arrive with over 200 men in time to sign the articles of surrender. To the Indians belonged the real credit for the triumph. FitzGibbon himself says: 'Not a shot was fired on our side by any but the Indians. They beat the American detachment into a state of terror, and the only share I claim is taking advantage of a favorable moment to offer them protection from the tomahawk and scalping-knife.'" See *A History of Canada* by Charles G. D. Roberts (Macmillan) and *A Veteran of 1812: The Life of James FitzGibbon* by Mary Agnes FitzGibbon (Briggs). An excellent account of the surrender of Colonel Boerstler is given in William Wood's *The War with the United States.*

PAGE 332 – **Isaac Brock.** See page 230.

Plundered York. On April 27th, 1813, the Americans captured and plundered York, now Toronto. As they advanced against the little village of 700 people a powder magazine accidentally blew up, killing or disabling over 200 men, including General Pike. The Americans thought that a mine had been sprung, and this may account for their treatment of the village.

Colonel Vincent. John Vincent (1765-1848) was born in England. He entered the army in 1781 and by the year 1810 had attained the rank of colonel. He served with distinction in Canada during the War of 1812. In 1813 he was promoted major-general. He took part later in a number of important military expeditions.

Stoney Creek. In the first edition of the *Fifth Reader* this word was incorrectly spelled as "Stony."

Colonel Harvey. Sir John Harvey (1778-1852) entered the army at an early age and saw service in almost every part of the world. In 1812 he was deputy adjutant-general of the army in Canada. In 1815 he was aide-de-camp to the Duke of Wellington and fought at Waterloo. From 1837 to 1841 he was governor of New Brunswick; from 1841 to 1846, governor of Newfoundland; and from 1846 to 1852, governor of Nova Scotia. His body was buried in Halifax.

Daring Attack. See *A History of Canada* by Charles G. D. Roberts (Macmillan).

PAGE 333 – **Lieutenant FitzGibbon.** James FitzGibbon was born in Ireland on November 16th, 1780. He served in the Tarbert Fencibles for a time, and then volunteered for active service, being drafted to the 49th Regiment with the rank of sergeant. He fought at Egmont-op-Zee and was present at the bombardment of Copenhagen. He came to Canada in 1801 with his regiment, and served with distinction throughout the War of 1812. He commanded a detachment of the 49th at Beaver Dam and compelled the surrender of the Americans under Boerstler. In January, 1814, he joined the Glengarry Fencibles with the rank of captain. After peace was concluded he held several government offices, becoming in 1822 assistant adjutant-general, and in 1827 clerk to the House of Assembly. In 1831 he became colonel of the 2nd West York Regiment. He took an active part in the suppression of the rising of 1837. He returned to England and in 1850 was made a military knight of Windsor. He died on December 10th, 1863, at Windsor. See Mary Agnes FitzGibbon's *A Veteran of 1812.*

Major de Haren. The major of the 104th Regiment.

James Secord. The husband of Laura Secord was a member of a devoted Loyalist family. His mother with her children came to Upper Canada in a wagon, without food, furniture, or clothing, while her husband remained behind to take part in the war. After his marriage he settled at first at St. David's, about three miles from the Niagara River, but subsequently removed to Queenston, where he engaged in business as a merchant. Until just before the outbreak of the War of 1812 he held the rank of captain in the Lincoln Militia, but resigned in anger at some action of his superior officer. When the invasion took place, he volunteered for service and was wounded at Queenston Heights.

Before being wounded, however, he had helped to carry the body of General Brock from the battlefield. He never fully recovered from the effect of the wound. He was afterwards made collector of customs at Chippewa, a position which he held until his death in 1841.

United Empire Loyalist. See page 231.

PAGE 336 – **The capitulation.** Sir Charles Lucas says: "The court of inquiry which was held into Boerstler's conduct reported, in February, 1815, that the surrender was justified by the existing circumstances, and that the reverse was not due to misconduct on his part or on that of his men. The finding was a reasonable one. He was sent with an inadequate force; no provision was made to support him; and there was no attempt to co-operate with him by means of a simultaneous attack on De Haren's position. Ambushed in the woods, ignorant of the numbers opposed to him, he surrendered to save the lives of his men from the Indians, whose taste for blood had been whetted by their own losses. The incident was quite intelligible, but it could be made to appear in an ignominious and ridiculous light; and following upon the surprise at Stoney Creek, once more it dispirited the Americans, and, in a corresponding degree, encouraged their adversaries."

PAGE 337 – **The Prince of Wales.** The Prince, afterwards Edward VII, visited Canada in 1860.

Her example. The monument erected over Laura Secord's grave bears the following inscription: "To perpetuate the name and fame of Laura Secord, who, on the 23rd of June, 1813, walked, alone, nearly 20 miles by a circuitous, difficult and perilous route, through woods and swamps, over dirty roads to warn a British outpost at De Cew's Falls of intended attack, and thereby enabled Lieut. FitzGibbon, on the 24th of June, 1813, with less than 50 men of His Majesty's 49th Regiment, about 15 militiamen, and a similar force of Six Nation and other Indians, under Captains William Johnson Kerr and Dominique Ducharme, to surprise and attack the enemy at Beechwood (or Beaver Dams), and, after a short engagement, to capture Col. Boerstler of the U. S. army, and his entire force of 542 men, with two field pieces. This monument, erected by the Ontario Historical Society from contributions of schools, societies, Her Majesty's 49th Regiment, other militia organizations and private individuals, was unveiled June 22nd, 1901." Another monument has lately been erected in her honor at Queenston Heights, not far from the Brock memorial. *See page 234.*

EDINBURGH AFTER FLODDEN

This selection is a portion of the poem of the same name in *Lays of the Scottish Cavaliers* published in 1848.

In 1513, after Henry VIII of England had sailed for France, James IV of Scotland made up his mind to bring the quarrel between them to a head. The matters in dispute were of little moment, and might easily have been settled, but

James was desirous of helping his ally, the king of France. Accordingly he raised a large army, practically the whole strength of the kingdom, and invaded England. His wisest counsellors were opposed to this step, but such was his popularity that he had his own way. Nearly every noble family in Scotland was represented in the army, and large bands were furnished by the cities, especially by Edinburgh. To repel the invasion the Earl of Surrey marched northwards with an army of about 26,000 men, and met James at Flodden Field on September 9th, 1513. The Scottish army occupied a strong position, but Surrey by a trick lured James from his vantage ground and then compelled him to give battle on the plain. The contest was stern and desperate and for many hours the result was in doubt, but the English were finally victorious. The Scots lost 10,000 men, including King James himself and the flower of the nobility. Surrey's army also suffered severe loss, so great, indeed, that he was unable to follow up his advantage, and shortly afterwards disbanded his force.

"Tradition, legend, tune, and song
Shall many an age that wail prolong;
Still from the sire the son shall hear
Of the stern strife and carnage drear
Of Flodden's fatal field,
Where shivered was fair Scotland's sp r
And broken was her 'ield!"

Sir Walter Scott's *Marmion* contains a spirited description of the battle. See also *Tales of a Grandfather* by Sir Walter Scott (Macmillan), *Fields of Fame in England and Scotland* by J. E. Wetherell (Macmillan), and *Scotland* by G. E. Mitton in *Peeps at History* (Macmillan). The Scottish song *The Flowers of the Forest*, published in *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan), is a lament for the dead at Flodden.

PAGE 338 – **Northern streamers.** The Aurora Borealis, which in early times was supposed to forebode disaster.

Beacon. Appear as a warning signal.

PAGE 339 – **Hard-stricken mar.** A beautiful illustration in color of "The Messenger from Flodden" is found in *Pictures of British History* by E. L. Hoskyn (Macmillan).

Bloody banner. This banner, which was presented to the city of Edinburgh by James III, was brought back from Flodden. It is still to be seen in the Library of the Faculty of Advocates in Edinburgh.

PAGE 340 – **Maiden Town.** Edinburgh was so called because it had never been taken by the enemy. An old account says that the maiden daughters of a king of the Picts were sent there for protection during a civil war; hence the name, even now frequently applied to the city.

Burghers. Citizens.

PAGE 341 – **Brand.** Sword.

Couched a spear. Laid a lance in rest ready to strike.

With the king. All the able-bodied citizens had followed the king to the war.

Provost. The chief magistrate of a Scottish city.

PAGE 342 – **Borough-muir.** A large plain on the outskirts of the city, the gathering-place of the citizens, now known as Edinburgh Moor.
Casque. Helmet.
Dunedin. The Celtic name for the city. It has the same meaning as Edinburgh—the city of Edwin. See *Edinburgh* by Rosaline Masson in *Peeps at Great Cities* series (Macmillan).
PAGE 345 – **The Southron.** Those living in the southern part of the Island—the English.

PSALM XXIV

The arrangement of the Psalm is that of Richard G. Moulton in *The Modern Reader's Bible* (Macmillan). The Rev. A. F. Kirkpatrick in *The Book of Psalms* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) says: "The impregnable stronghold of Zion had fallen. David was master of his future capital. But it was not in his own strength, nor for his own glory, that the victory had been won. The city of David was to be 'the city of the Lord of Hosts'. Its true owner and king must now enter and take possession. The Ark, which was the symbol of His Presence, must be solemnly brought up and installed in the tent which David had prepared for it. For this unique occasion, the greatest day in David's life, this Psalm appears to have been written. Jehovah comes as a victorious warrior, fresh from the conquest of the impregnable fortress. The opening assertion of His universal sovereignty as the creator of the world offers a fitting caution not to suppose that, because He has chosen one city for His special dwelling-place, His presence and activity are limited to it; the inquiry what must be the character of His worshippers, appropriate in any case, gains fresh point in view of the disasters which had for a while deferred the ceremony. The 'ancient doors' are the gates of the venerable fortress, now opening to receive their true Lord."

PAGE 347 – **Upon the floods.** The old idea was that the land rested upon the water from which it rose.
Stand. Appear and stand his ground.
Clean hands, etc. Innocent of wrong in deed and thought.
Who hath not lifted, etc. "Who is true and faithful to Jehovah and who has not set his heart upon what is false and sinful."
Before the Gates. The procession has reached the ancient gates of Zion.
Lift up your heads. As though they were too low and mean for the entrance of the "high and lofty one" who comes.
Who is this King? A. F. Kirkpatrick says: "This may be merely a rhetorical question, but it is far more poetical to suppose that the gates, or the warders, are represented as challenging the comer's right to enter." This is implied in the arrangement of the text.
PAGE 348 – **The Lord of hosts.** "The climax is reached. He claims to enter, not merely as a victorious warrior, but as the Sovereign of the Universe."

ON MAKING CAMP

This selection is a portion of Chapter IV of *The Forest* published in 1903. The whole book is an enthusiastic treatment of the delights of life in the woods. It is not necessary, however, to connect in any particular way the portion in the text with the book as a whole. Charles Dudley Warner's *Camping Out* in *A Hunting of the Deer and Other Essays* (Houghton) may be read in this connection.

The description as here given of how to make a camp may be introduced by a paragraph from the omitted portion of Chapter IV: "Early in his woods experience Dick became possessed with the desire to do everything for himself. As this was a laudable striving for self-sufficiency, I called a halt at about three o'clock one afternoon in order to give him plenty of time. At the end of three hours' flusteration, heat, worry, and good hard work, he had accomplished the following results: a tent, very soggy, very askew, covered a four-side area—it was not a rectangle—of very bumpy ground. A hodge-podge bonfire, in the centre of which an inaccessible coffee-pot toppled menacingly, alternately threatened to ignite the entire surrounding forest or to go out altogether through lack of fuel. Personal belongings strewed the ground near the fire, and provisions cumbered the entrance to the tent. Dick was anxiously mixing batter for the cakes, attempting to stir a pot of rice often enough to prevent it from burning, and trying to rustle sufficient dry wood to keep the fire going. This diversity of interests certainly made him sit up and pay attention. At each instant he had to desert his flour-sack to rescue the coffee-pot, or to shift the kettle, or to dab hastily at the rice, or to stamp out the small brush, or to pile on more dry twigs. His movements were not graceful. They raised a scurry of dry bark, ashes, wood, dust, twigs, leaves, and pine needles, a certain proportion of which found their way into the coffee, the rice, and the sticky batter, while the smaller articles of personal belongings hastily dumped from the duffel-bag, gradually disappeared from view in the manner of Pompeii and ancient Vesuvius. Dick burned his fingers and stumbled about and looked so comically, pathetically red-faced through the smoke that I, seated on a log, at the same time laughed and pitied. And in the end, when he needed a continuous steady fire to fry his cakes, he suddenly discovered that dry twigs do not make coals, and that his previous operations had used up all the fuel within easy circle of the camp. So he had to drop everything for the purpose of rustling wood, while the coffee chilled, the rice cooled, the bacon congealed, and all the provisions, cooked and uncooked, gathered entomological specimens. At the last, the poor theorist made a hasty meal of scorched food, brazenly postponed the washing of dishes until the morrow, and coiled about his hummocky couch to dream the nightmares of complete exhaustion."

THE SONG MY PADDLE SINGS

This poem was published in 1894 in *The White Wampum*. The *Handbook to the Victorian Readers* says: "In reading the poems of Pauline Johnson we always expect to be near nature's heart. In this poem she breathes out her love to the paddle that has so often helped her in calm and storm. It is impossible

not to observe the susceptibility of the rhythm to the theme, the effort to make the sound harmonize with the sense, the wise use of personification, and the loving sympathy with nature in all her moods. In studying this poem the student should see a succession of beautiful pictures, he should feel in a measure the joy and exultation of the canoeist, and should appreciate the triumph of the paddle, which not only conquered the stream, but also sang the wind to rest and caused the trees to join in its lullaby."

PAGE 358 – **Lateen.** A triangular sail.

MOSES GOES TO THE FAIR

This selection is taken, with some changes and omissions, from Chapters XII and XIII of *The Vicar of Wakefield* published in 1766. Henry W. Boynton says: "The moral truth expressed in *The Vicar of Wakefield* is identical with that of the *Book of Job:* the triumph of steadfast virtue and piety against 'the slings and arrows of outrageous fortune.' In spite of some minor moral obliquities in character and situation, the general effect of the story is one of wholesomeness; it rings true, for its keynote is love. Its power is not likely to wane; it is the sort of book from which, while human nature remains the same, the race cannot grow away."

A knowledge of the story of *The Vicar of Wakefield* is not necessary in connection with the extract in the text. The novel relates the every-day happenings in the life of the vicar, Mr. Primrose, and his family, and the trials and difficulties through which they passed. The family consisted of Mrs. Primrose, two daughters, Olivia and Sophia, and four sons, William, Moses, and two younger boys. The plot is somewhat complicated, there are many improbabilities in the narrative, and parts are tediously drawn out, but the story is well told, interesting, and in the main true to life. A careful outline of the plot of *The Vicar of Wakefield* is given in *Fifty English Classics Briefly Outlined* by Melvin Hix (Hinds). A good school edition, edited by Henry W. Boynton, is found in *Pocket Classics* (Macmillan).

PAGE 360 – **Hold up our heads.** Take a higher position in society. At this time the family, especially Mrs. Primrose, had been much gratified by the notice taken of them by some of the distinguished people in the neighborhood.
Grown old. The colt had been nine years in the family, lacked a tail, had never been broken, and had many vicious tricks.
Single or double. Either one person or two.
My antagonist. Mrs. Primrose was the Vicar's strongest opponent in the discussion.
PAGE 361 – **Happened.** Was to be held.
Persuaded me. Mrs. Primrose had not much confidence in the Vicar's business ability.

Stands out. Holds out.
Higgles. Haggles or argues; beats down.
Some opinion. Had a good deal of confidence in his prudence.
Fitting out Moses. H. W. Boynton explains: "His hair, which he usually allows to hang unkempt about his shoulders, is trimmed and caught into a queue; his shoe-buckles and knee-buckles are polished; and his broad-brimmed hat is converted by a pin or two into something like the fashionable three-cornered hat of the period."
Deal. Pine.
Thunder-and-lightning. A mixture of dark and light colors; "pepper-and-salt."
Gosling-green. Yellowish green, the same color as the down of a gosling.
PAGE 362 – **Sell his hen.** Make a bad bargain; hens look their worst on a rainy day, owing to their bedraggled appearance.
As I live. As sure as I live; an exclamation of surprise.
Touch them off. Get the best of them.
Shagreen. A rough, untanned leather.
PAGE 363 – **Dead bargain.** A perfect bargain.
A murrain. The word means "a cattle plague." Plague take such useless stuff!
PAGE 364 – **His figure.** His simple appearance, made more conspicuous by his dress.
Mr. Flamborough. One of the Vicar's neighbors, a good-natured but very talkative man.
Talked him up. Wheedled him.

BIRDS IN SUMMER

This nature poem describes the wild, free life of the birds. It is written with a light, quick movement, which reflects the happiness and freedom of bird life.

PAGE 365 – **Boon.** Gay.
PAGE 367 – **Sunlit bow.** The rainbow.
Purple heath. Edward Step in his *The Romance of Wild Flowers* (Warne) says: "The most abundant example of the true heaths is the purple heath, which gives its fine color to moorland and mountain. This has smooth leaves arranged three in a whorl on the stem, and the egg-shaped flowers are also in many whorls one above the other." A good illustration of the purple heath is found in the same book.
Yellow furze. The furze possesses a very large yellow calyx, divided into two lobes and covered with dark hairs. The wings interlock with the keel, and the flower explodes when a bee alights, tempted by the sweet odor which the flower exhales. See Edward Step's *The Romance of Wild Flowers.*

THE RED FOX

This selection is taken, with considerable omissions, from Chapter II of *Red Fox: The Story of his Adventurous Career in the Ringwaak Wilds and of his Final Triumph over the Enemies of his Kind.* The author says in his preface: "In the following story I have tried to trace the career of a fox of the backwoods districts of Eastern Canada. The hero of the story, Red Fox, may be taken as fairly typical, both in his characteristics and in the experiences that befall him, in spite of the fact that he is stronger and cleverer than the average run of foxes. This fact does not detract from his authenticity as a type of his kind. He simply represents the best, in physical and mental development, of which the tribe of foxes has shown itself capable. In a litter of young foxes there is usually one that is larger and stronger, and of more finely colored fur than his fellows. There is not infrequently, also, one that proves to be much more sagacious and adaptable than his fellows. Once in a while such exceptional strength and such exceptional intelligence may be combined in one individual. This combination is apt to result in just such a fox as I have made the hero of my story." The whole book is well worth reading to the class. The selection in the text deals with the early education of the little foxes.

PAGE 368 – **The mother.** Chapter I of *Red Fox* describes how the father fox lost his life in a successful attempt to save his den, in which were his mate and the five puppies, from two dogs who had caught the scent.

PAGE 370 – **Crickets.** See page 182.

Shrews. The shrews, the smallest of the mammals, belong to the order of insect-eater, and are closely related to the moles. In appearance, however, they resemble small mice. They are found in the woods and are active in daytime as well as at night. They do not burrow to any extent, but secure their food on the surface of the ground. The body is about two and one-half inches in length and the tail about one and one-half inches. See *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan).

PAGE 372 – **Woodchuck.** See page 223.

One day. Just before the incident of the goshawk the mother fox brought home a black snake for the further instruction of her puppies. This account is omitted in the selection in the text.

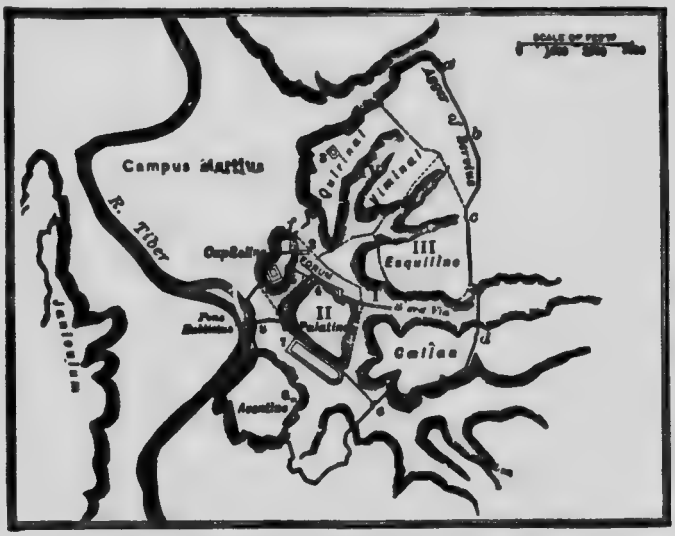
Juniper. The red cedar. See *Trees That Every Child Should Know* by Julia Ellen Rogers (Doubleday).

PAGE 373 – **Goshawk.** The goshawk is described as follows: Above dark bluish gray; top of head black, the feathers beneath the surface white; white stripe over the eye; tail with four dark bands; below, white-barred and streaked with narrow dark lines; length, 22 to 24 inches. Thomas Nuttall says: "The goshawk is not so rare in America as the older naturalists supposed; indeed, it is quite a common bird in the Maritime Provinces and in northern New England, where it is found during the entire year. It occurs also west to Manitoba, and ranges, in winter, south to Maryland, Kentucky, and Ohio." See *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson).

HORATIUS

This selection is a portion of *Horatius*, the first of *Lays of Ancient Rome* published in 1842. Macaulay takes for granted that what is called the history of the kings and consuls of Rome is to a large extent fabulous. He supposes that a literature, older than any now preserved, existed in Rome, and that this literature was a product of the people and written in the form of ballads. He further supposes that these forgotten ballads were the sources from which the Annalists, who later compiled the history of Rome, drew their material. The *Lays of Ancient Rome* is an attempt to reproduce some of these ancient ballads. A full account of all the incidents connected with the story is given in *Historical Tales: Roman* by Charles Morris (Lippincott). See also *Famous Men of Rome* by John H. Haaren and A. B. Poland (American Book Co.).

Macaulay, writing of *Horatius*, says: "The following ballad is supposed to have been made about a hundred and twenty years after the war which it celebrates, and just before the taking of Rome by the Gauls. The author seems to have been an honest citizen, proud of the military glory of his country, sick of the disputes of factions, and much given to pining after good old times which had never really existed. The allusion, however, to the partial manner in which the public lands were allotted could proceed only from a plebeian; and the allusion to the fraudulent sale of spoils marks the date of the poem (393 B. C.), and shows that the poet shared in the general discontent with which the proceedings of Camillus, after the taking of Veii, were regarded."



MAP OF ROME AT THE TIME OF HORATIUS

The four Servian regions: I., Suburana; II., Palatina; III., Esquilina; IV., Collina. *The chief gates of Rome:* *a*, Collina; *b*, Viminalis; *c*, Esquiliae; *d*, Querquetulana; *e*, Capena; *f*, Ratumena. *The chief buildings, etc.:* 1, Temple of Jupiter Capitolinus; 2, Janus; 3, Quirinus; 4, Vesta; 5, Saturn; 6, Diana; 7, Circus Maximus; 8, Cloaca Maxima; 9, Vicus Tuscus.

Professor Henry Morley, in speaking of the mythical character of the story of Horatius, comments: "In the first of these *Lays*, the old Roman story of three Romans who saved Rome by keeping the bridge over the Tiber against all the force of Porsena, was the ingenious softening of a cruel fact. It turned a

day of deep humiliation into the bright semblance of a day of glory. For we learn from Tacitus and others that Porsena became absolute master of Rome. The Senate of Rome paid homage to him with offering of an ivory throne, a crown, a sceptre, a triumphal robe; and he forbade the use of iron by the Romans in forging weapons or armor. The happy time of release from thraldom was long celebrated by a custom of opening auctions with a first bid for 'the goods of Porsena.' What did this matter? The songs of the people were free to suppress a great defeat, and put in its place the myth of a heroic deed; some small fact usually serving as seed that shall grow and blossom out into a noble tale. A ballad-maker who should stop the course of a popular legend to investigate its origin, and who should be dull enough to include that investigation in his song, would deserve to be howled to death by the united voices of his countrymen."

The first king of Rome was Romulus, the founder of the city. After him six kings ruled in succession, the last being Lucius Tarquinius, surnamed *Superbus*, or the Proud, on account of his haughty disposition. On the death of the fifth king, Tarquinius Priscus, Servius Tullius succeeded to the throne, and reigned for forty-four years. Tarquinius Priscus, however, had left two sons, Lucius and Aruns, and Servius, fearing that they might conspire against him, had married them to his two daughters. His eldest daughter was given in marriage to Lucius, who was bold and ambitious, while the younger sister was wedded to Aruns, the gentler and quieter of the two brothers. But Tullia was also bold and ambitious, and she and Lucius soon conspired to seize the throne. Lucius murdered his wife, Tullia her husband, and the two were married. Shortly afterwards they caused the death of Servius, and Lucius, with the aid of the nobles who were angered at the favor shown to the common people, had himself proclaimed king.

The noble families who had helped Tarquin in his plans soon had reason to regret their action. Tarquin, it is true, oppressed the common people by loading them with taxes and by compelling them to work without pay on the roads and public buildings, but at the same time he reduced the power of the nobles and deprived them of many of their privileges. All who opposed him were put to death or banished from the city. Both nobles and common people were soon anxious to get rid of the tyrant. Tarquin, however, strengthened his position by forming alliances with neighboring kings and peoples, especially with the Etruscan and Latin cities, so that he became daily stronger and more absolute. The citizens were compelled to submit, as they did not feel themselves strong enough to oppose successfully their tyrant king.

Tarquin had in various ways succeeded in making himself the head of the confederacy of Latin cities, but Gabii, an important stronghold, held out against him. The city was finally won through an act of the basest treachery on the part of Sextus, the youngest son of the king. Sextus fled to Gabii, and there begged for refuge, saying that he had been driven from Rome by the cruelty of his father. The people of Gabii believed him, and in time he became the leader of their armies. Tarquin allowed his son to win some unimportant victories over the Romans, and this increased the confidence of the Gabians in their general. When Sextus felt himself secure in his position, he made false charges against leading citizens, and had many of them banished and others put to death. In a short time there was no one strong enough to oppose him, and he surrendered the city to his father. The possession of Gabii made Tarquin the undisputed master of the Latin League. Although it was Sextus who had brought about

this result, yet it was this same Sextus who was the means of ruining the Tarquins and causing their banishment from Rome.

Tarquin, in his efforts to strengthen his power, did not spare even the members of his own family. He was jealous of his sister's sons and put the elder to death, but allowed the younger, Lucius Junius, to live, as he did not think him capable of doing any harm. In reality, Lucius was a very able man, but feigned stupidity in order to deceive his uncle and to save his own life. So successful was he that he imposed upon not only his uncle, but also upon all the people, and gained for himself the surname of Brutus, or the Dullard. He was waiting the opportunity to serve his country by driving Tarquin from the throne.

Among the most important public works undertaken by Tarquin was the erection of a temple on the Capitoline Hill, in honor of the three great divinities, Jupiter, Juno, and Minerva. While the temple was being constructed, an unusual incident occurred. As a sacrifice was being offered to the gods, a snake appeared and devoured the animal that was being burned on the altar. Tarquin could not understand what this marvel might mean, and sent his two sons, Aruns and Titus, accompanied by Brutus, to consult the famous oracle of the god Apollo, at Delphi, in Greece. The answer was not satisfactory, but the young men were curious and asked many questions. Among others, they asked who should rule after Tarquin. The answer was: "Whichever of you three young men shall first kiss your mother shall be the next ruler of Rome." Titus and Aruns at once set out for Rome, each eager to be the first to kiss his mother; but Brutus, with a clearer idea of what the oracle really meant, as soon as he landed in Italy, fell to the ground and kissed the earth, the mother of us all.

When Titus, Aruns, and Brutus returned home, they at once joined the army that was besieging Ardea, one of the cities with which Rome was then at war. One night, during a feast at which Collatinus, who was the cousin of Tarquin and the governor of Collatia, was present, a dispute arose among the young men as to the wife of which of them should be held in the highest esteem. Collatinus proposed that they should visit their homes in a body that evening, and find out how their wives were occupying their time. The proposal was accepted, and the house of each was visited in turn. At Rome they found the princesses enjoying a splendid banquet, but at the home of Collatinus, in Collatia, they found his beautiful wife, Lucretia, with her maidens round her, engaged in spinning wool for the household use. All agreed in awarding the highest honor to Lucretia.

Soon after this visit Sextus Tarquin deeply injured Lucretia, who sent at once for her husband, Collatinus, and for her father, Spurius Lucretius, who was governor of Rome in the absence of the king. Collatinus brought with him Brutus, and Lucretius came, accompanied by Publius Valerius. Lucretia told them of the bitter wrong that had been done her, and after pledging them to avenge her, stabbed herself to the heart. Brutus, who now threw off his mask of stupidity, plucked the dagger from her breast, and, holding it up, exclaimed: "By this pure blood I swear before the gods that I will pursue Lucius Tarquinius, the Proud, and all his bloody house with fire, sword, or in whatsoever way I may, and that neither they nor any other shall hereafter be king of Rome." The body was then carried into the Forum of Collatia, where Brutus told the story to the citizens, and called on them to rid the Roman dominions of the Tarquins. The people of Collatia rose at once, and Brutus led them to Rome. Here Brutus told the story again and urged the citizens to join him in avenging the injury done to the dead Lucretia. His appeal was answered. The citizens armed themselves and closed the gates of the city.

As soon as Tarquin heard of the revolt, he hastened to Rome, on the way crossing Brutus, who was hurrying to Ardea. The army, as soon as they heard

the story, placed themselves under the command of Brutus, drove out the sons of Tarquin, and marched to Rome. In the meantime, Tarquin had reached the city, but was refused admittance. There was nothing for the king and his sons but to take refuge with their friends and allies outside of Rome.

The Romans now made up their minds to have no more kings, but instead they elected two chief magistrates, who were afterwards known as Consuls. The Consuls were elected each year by the whole body of the people, and, during their year of office, they held almost kingly power. The choice of the people at the first election fell on Brutus and on Collatinus, the husband of Lucretia. Collatinus, however, was soon compelled to resign, as he had been too closely related to the Tarquins in their days of power; and Publius Valerius, surnamed Poplicola, or "the friend of the people," was elected in his place.

But the Tarquins in their exile were not idle. Messengers who came to Rome to demand the return of the private property of the king succeeded in forming a conspiracy among a number of the young nobles who were favorable to the exiled house. A slave chanced to hear the conspirators arranging their plans, and betrayed the plot to Brutus. The messengers were arrested, and letters were found on them which implicated a large number of young Romans. Among those who had signed the letters were Titus and Tiberius, the sons of Brutus. The stern Consul would not listen to any appeals for mercy, and had his two sons executed in his presence, the first of all the plotters. This was the first attempt of the Tarquins to regain their power.

When Tarquin saw that the plot within the city had failed, he persuaded the people of Tarquinii and Veii to come to his assistance, and to make war on the Romans. Brutus led the Roman cavalry, and was opposed to Aruns, the son of Tarquin, who commanded the cavalry of the enemy. When Aruns saw Brutus, he rushed at him, and in the single combat that followed both leaders were killed. The result of the battle was in doubt, but in the night a mysterious voice proclaimed that the Romans were victorious, as they had lost one man less than their opponents. The enemy fled in the night, and thus the second attempt of Tarquin to regain his throne ended in failure.

Tarquin now turned for assistance to Lars Porsena, king of Clusium. Porsena was at the head of the Etruscan League, a confederacy of the twelve great cities of Etruria, and he soon had gathered a powerful army with which to compel the Romans to submission. The story of his unsuccessful attempt to surprise the city is told in *Horatius*. After the destruction of the bridge, Porsena laid siege to Rome, and refused to make peace unless the Tarquins were restored. But the Romans held out bravely, and, in spite of famine and disease, for a long time refused to surrender. Finally they were compelled to admit Porsena into the city, and to acknowledge him as master. They agreed to give up all the lands they had won from the Etruscans, and to furnish hostages, as a pledge that they would carry out their promises to the Etruscans. Porsena, however, did not insist on the restoration of Tarquin. The third attempt of the Tarquins was thus unsuccessful. The story of the fourth and last attempt is told in *The Battle of the Lake Regillus*, another of Macaulay's *Lays of Ancient Rome*. At this battle the forces of Tarquin were completely defeated.

PAGE 376 – **Lars Porsena.** The honorary title *Lars* usually was given to the Etruscan kings. It is supposed to mean "king."

Clusium. The city of Clusium, now known as Chiusi, was situated on the river Clanis, a tributary of the Tiber, about eighty miles from Rome.

Nine gods. Only nine of the gods of the Etruscans had control over the thunder; hence they were recognized as the chief divinities.

Trysting day. A place and time at which the armies should meet.

Amain. With the utmost speed.

Yellow Tiber. Probably so called from the reddish yellow soil at the bottom of the river.

Champaign. Open country.

PAGE 377 – **Skins of wine.** Bags or bottles, made of the skins of goats, in which the wine was carried.

PAGE 378 – **Rock Tarpeian.** In the early days of Rome while the Sabines were besieging the city, Tarpeia, the daughter of the governor of the citadel, offered to open the gates, provided the Sabines would give her "that which they wore on their left arms," meaning their gold bracelets. The offer was accepted, and Tarpeia opened the gate. As the Sabines entered, their leader threw not only his bracelets, but his shield, which he also wore on his left arm, over Tarpeia, and his men following his example, she was crushed to death. She was buried where she fell, and the rock was from that time known by her name. Traitors were in after days hurled to their death from this rock.

Burghers. Citizens.

Fathers of the City. The Patres Conscripti, or *enrolled fathers*, were the members of the Senate, the governing body of Rome. At this time the Senate numbered three hundred members.

Crustumerium. One of the Latin cities near Rome.

Ostia. The seaport of Rome, at the mouth of the Tiber, about sixteen miles from the city. The site of the ancient town is now three miles inland.

Janiculum. A hill across the Tiber from Rome, with which it was connected by a bridge. One of the early kings of Rome had erected a strong fortress on the top of the hill, as a protection against the Etruscans. *See Map on page 245.*

I wis. An adverb meaning "certainly" or "assuredly." The word was originally written *ywis*.

Consul. After the expulsion of the kings, the chief officers of the Roman state, two in number and elected annually, were termed Consuls. *See Introduction.*

Gowns. The outer garment, or *Toga*, of the Romans was a long robe of white wool.

River Gate. The Porta Flumentana, opposite Janiculum. *See Map on page 245.*

The bridge. The Pons Sublicius, a wooden bridge which connected Rome with Janiculum. *See Map on page 245.*

PAGE 379 – **Twelve fair cities.** The Etruscan confederacy was composed of twelve cities.

Umbrian. Umbria was a division of Italy, lying to the east of Etruria.

Gaul. About this time the Gauls were crossing the Alps from France and Germany, and settling in northern Italy.

Port and vest. Bearing and dress.

Lucumo. Prince or noble.

Fourfold shield. Made of four thicknesses of ox-hide.

Brand. Sword.

Thrasymene. The largest lake in Etruria, about thirty miles in circumference, but very shallow. It is now known as Lago di Perneia.

PAGE 380 – **Sextus.** Sextus Tarquin. *See Introduction.*

Horatius. Horatius was surnamed *Cocles*, "the one-eyed."

PAGE 381 – **Holy maidens.** The Vestal Virgins or Priestesses of the goddess Vesta, whose duty it was to guard the sacred fire that was kept by them always burning on the altar of the goddess. It was believed that the extinguishing of this fire meant the ruin of Rome. The priestesses, of whom there were six, were held in special reverence, and had many privileges. They were sworn never to marry; if they did so, they paid the penalty of breaking their oath by being buried alive. Vesta was worshipped in Rome as the protectress of the home. A beautiful temple was erected in her honor in the Forum. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Ramnian . . . Titian. The three defenders of the bridge are supposed to represent the three original tribes into which the Romans were divided: the *Ramnes*, or descendants of the Latins; the *Tities*, or descendants of the Sabines; and the *Luceres*, or descendants of the Etruscans. The Romans were a mixed people, made up principally of Latins, Sabines, and Etruscans.

PAGE 382 – **Lands.** The public lands were principally acquired by conquest, and were supposed to be let without favor to the citizens at a certain rental. It was one of the main grievances of the common people, or *Plebeians*, against the nobles, or *Patricians*, that the latter had their undue share of these public lands. See *The Ontario High School Ancient History* by William C. Morey (Macmillan).

Spoils. Booty captured in war, which was supposed to be sold and the proceeds fairly divided among all the citizens. The reference here is probably to the dissatisfaction of the Plebeians at the way in which Camillus had disposed of the spoils taken at the capture of Veii. He is said to have sold the spoils, and, instead of dividing the proceeds among the people, to have placed the money in the public treasury. He was also accused of having taken for his own use the great bronze gates of the city. Public opinion was so strong against him that he was forced to go into exile.

Tribunes. Magistrates elected by the Plebeians themselves, whose duty it was to protect the rights of the common people against the Patricians.

PAGE 383 – **Harness.** Armor.

PAGE 384 – **Tifernum.** An Umbrian town on the Tiber, near the borders of Etruria.

Ilva's mines. The iron mines of the island of Ilva, or Elba, off the coast of Etruria.

Nequinum. A city about fifty-six miles from Rome, situated on a steep and lofty hill overlooking the river Nar.

Nar. Now the Nera, a tributary of the Tiber. Virgil speaks of "Nar white with its sulphurous waters."

PAGE 385 – **Falerii.** One of the cities of the Etruscan League, a few miles from Mount Soracte.

Urgo. A small island in the Mediterranean about twenty miles from Corsica.

Rover of the sea. A pirate.

Volsinium. A city not far from Rome.

Cosa. A seaport town of Etruria, now known as Ansedonia.

Albinia's shore. The Albinia is one of the rivers of Etruria, flowing into the sea.

Campania's hinds. The peasants of Campania, the district along the seashore south of Latium.

PAGE 386 – **She-wolf's litter.** According to the legend, Romulus, the founder of Rome, and his brother Remus were suckled by a she-wolf, after escaping from the Tiber, on which they had been cast by their grandfather Amulius. See "How Rome was Founded" in *Thirty More Famous Stories Retold* by James Baldwin (American Book Co.).

PAGE 387 – **Mount Alvernus.** A heavily wooded hill in the Apennines, near the source of the Tiber.

Augurs. A body of priests at Rome who were entrusted with the duty of reading the future by observing any unusual occurrences, such as the flight of birds, the lightning, etc. No act of any public importance was undertaken by the Romans without finding from the augurs whether the signs were favorable.

PAGE 391 – **Palatinus.** One of the seven hills of Rome. *See Map on page 215.* At this time the dwellings of the principal Patrician families were situated on this hill.

Father Tiber. The river was worshipped by the Romans as a god.

PAGE 392 – **Changing.** Exchanging.

Ween. Think or imagine.

PAGE 393 – **Public right.** Belonging to the state.

Comitium. The portion of the Roman Forum, on the north-east side, in which the citizens met in their assembly, called the *Comitia Curiata.* The Forum was a large open space situated between the Palatine, the Capitoline, and the Quirinal hills. It was originally a marsh, but was drained by one of the early kings, and set apart as a public meeting place. Around the open space were built shops, temples, and public buildings. *See Map on page 215.*

PAGE 394 – **Volscian.** The Volsci were one of the ancient peoples of Italy, with whom the Romans waged war for many years. Their territory was adjacent to that of Rome. At the time this *Lay* was supposed to have been sung, the Romans had inflicted a severe defeat on the Volscians.

Juno. The wife of Jupiter, the king of the gods, and one of the supreme deities of the Romans. She was worshipped as the goddess of marriage and childbirth. See H. A. Guerber's *Myths of Greece and Rome.*

Algidus. A part of the Alban Hills, about twelve miles from Rome.

THE TEMPEST

This selection tells the story of Shakespeare's *The Tempest.* Only the main story of the play is here given, there being many characters and incidents in the original that are not mentioned in the narrative. Other prose versions of the story are found in *Tales from Shakespeare* by Charles and Mary Lamb (Mac-

millan), in *Stories from Shakespeare Retold* by Thomas Carter (Harrap), and in *Stories from Shakespeare* by Jeanie Lang in *Told to the Children* series (Jack). Portions of the text of the drama might with advantage be read in class; many parts are not at all difficult.

PAGE 395 – **Sprite.** A spirit.
PAGE 401 – **Rich and strange.** Changed into something rich and strange connected with the sea, *e.g.*, coral and pearls.
PAGE 405 – **Harpy.** In the Greek mythology the Harpies were pictured as ravenous, winged monsters, who had the faces of women, with the bodies of vultures, and their toes and fingers armed with brazen claws. The word means "robbers" or "spoilers". See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.). F. A. Farrar says: "The sudden whirlwinds which sometimes do great damage by their frightful violence, uprooting trees, wrecking houses, and at times even whirling animals and human beings to a distance, and dashing them to the ground, are so very extraordinary that they gave rise to the fable of the Harpies, fierce monsters each of which had the body and claws of a vulture but the head of a fair-haired maiden. As the whirlwind seems to devour everything, the Harpies are represented as being so voracious that they would swoop down and snatch away the food placed before their victims. Often when people were drowned, or children lost, they were thought to have been pounced upon by these monsters." See *Old Greek Nature Stories* by F. A. Farrar (Harrap).
PAGE 408 – **When owls do cry.** At night.

AN ADVENTURE IN THE POLAR SEAS

This selection is taken from Chapter XIV of *The Giant of the North, or Pokings Round the Pole* published in 1881. In his preface to the story, the author says: "The discovery of the North Pole has been delayed too long. To settle this question and relieve men's minds of further anxiety and speculations in regard to the circumjacent regions I lately sent an old friend on a voyage to the Arctic regions. My friend, though not a 'special correspondent', has been successful. He has discovered the North Pole. This volume lays the results and romantic details of his expedition before the reader." The expedition sailed in the steam yacht *Whitebear*, owned and commanded by Captain Jacob Vane, and with him were his two nephews, Leo and Alphonse Vandervell, and his son Benjamin, a boy of twelve years. The giant was the Eskimo Chingatok, who "stood seven feet two in his sealskin boots, with a lithe, handsome figure, immense chest and shoulders, a gentle disposition, and a fine though fattish countenance, which was sometimes grave with thought, at other times rippling with fun." Toolooha was his mother, and Oblooria, a girl of sixteen, his sister. Oolichuk was the bosom friend of Chingatok. Butterface was the negro steward of the yacht.

It should be remembered that it is only under exceptional circumstances that walruses will attack boats or human beings. Captain Cook says: "They lie in herds of many hundreds on the ice, huddling over one another like swine. They roar and bray so very loud that in the night or in foggy weather they gave us notice of the vicinity of the ice before we could see it. We never found the whole herd asleep, some being always on the watch. These, on the approach of the boat, would waken those next to them; and the alarm being thus gradually communicated, the whole herd would awake presently. But they were seldom in a hurry to get away, till after they had been once fired at; then they would tumble over one another into the sea in the utmost confusion. They did not appear to us to be that dangerous animal which authors have described, not even when attacked. Vast numbers of them would follow us, and come close up to the boats; but the flash of the musket in the pan, or the bare pointing of it, would send them down in an instant. The female will defend her young to the last and at the expense of her own life, whether in the water or upon the ice; nor will the young quit the dam, though she be dead; so that if one be killed the other is certain prey." *The Living Animals of the World* (Hutchison) adds: "The long pendant tusks, bristly whiskers, small bloodshot eyes, and great size lent color to the terrifying tales of the walrus. But more ancient voyagers than Captain Cook told the truth, that the walruses were harmless creatures, which often followed the ships from sheer curiosity. They sleep on the ice like elephantine pigs, and dive and rout on the sea bottom for clams, cuttle-fish, and seaweeds. Probably the long tusks are used to rake up clams and mussels; they also help the walrus to climb on the ice." See *Half Hours with the Mammals* by Charles Frederick Holder (American Book Co.) and *Natural History* by Alfred H. Miles (Dodd).

AN ODE OF WELCOME

In 1910, on the occasion of a body of teachers from Manitoba paying a visit to the City of Carlisle, this ode was written as a welcome on behalf of the citizens.

PAGE 415 – **The Roman came.** "On the present site of Carlisle was the old Roman *Luguvallium*, probably rather a town than a fort, being one of the few towns as distinct from forts in the north of Britain. It lay a mile south of Hadrin's wall. There are no traces above ground; but many inscriptions, coins, and other such-like relics have been discovered."

Christ conquered. When Christianity had conquered.

Cuthbert. Bede, in his *Life of St. Cuthbert*, alludes to a monastery at Carlisle, and the saint was also believed to have founded there a convent and a school. Cuthbert, who died about 686, was for some time Bishop of Durham. His memory was held in great veneration, and many marvellous stories are told of his miracles.

Danes. All traces of the work of Cuthbert were wiped out by the Danes who destroyed the place.

Red Norman. The town was rebuilt in 1092 by William II, known as William Rufus, or William the Red. "He built the castle and sent husbandmen to dwell there."

Inglewood. A famous forest near the site of Carlisle.

Eden. Carlisle is situated on the south bank of the River Eden.

Self-governed. Successive charters were granted to Carlisle by various English kings.

Border foes. The Encyclopædia Britannica says: "During the centuries of border-strife which followed, the history of Carlisle centres round that of the castle, which formed the chief bulwark against the Scots on the western border, and played an important part in the history of the country down to the rebellion of the Young Pretender in 1745."

The Lady of the Snows. A name which Canada has acquired chiefly through Rudyard Kipling's famous poem *Our Lady of the Snows.* It is hardly applicable, but it continues to be used.

Corn. Grain.

PAGE 416 – **By bread alone.** See *Luke IV. 4.*

Its immortalities. The mind does not die. The thought is that the development of the religious, moral, and intellectual life of the pupils is entrusted to the teachers and on them is the responsibility.

Coiling silver, etc. The clear, sparkling stream meandering through the pleasant meadows.

Inland seas. The immense lakes of Canada.

Leagues of gold. The grain in harvest time.

BIOGRAPHICAL SKETCHES

Addison, Joseph, was born at Milston, in Wiltshire, on May 1st, 1672. He was educated at the Charterhouse and at Queen's College, Oxford. He was destined for the church, but on the advice of a friend, Montague, afterwards Lord Halifax, he went to France with a view to taking up diplomacy. Owing to a change in the government he was forced to abandon this idea, and in 1703 returned to England. In 1704 the chief minister, Godolphin, requested him to write a poem on the battle of Blenheim. The result of this was *The Campaign*, which was received by the public with great enthusiasm. In 1705 he was appointed Under-Secretary of State. He contributed largely to the *Spectator* from its first issue on March 1st, 1711. His literary talents and character rendered him one of the main pillars of the Whig party, and he climbed higher in the state than any other Englishman has been able to climb, merely by means of his literary genius. In 1716 he married the Dowager Countess of Warwick and in the next year became a Secretary of State. He died at London on June 17th, 1719, and was buried in Westminster Abbey. It has been said of him that "He not only made the proper use of wit himself but taught it to others." In addition to his contributions to the *Spectator* he published a tragedy, *Cato*, which enjoyed a great contemporary success. See *Addison* by W. J. Courthope in *English Men of Letters* series (Macmillan) and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

Aldrich, Thomas Bailey, was born at Portsmouth, New Hampshire, on November 11th, 1836. His early years were passed at New Orleans, but at the age of ten he was sent back to Portsmouth. In 1852, on the death of his father, he entered business in New York. His interest, however, was rather in literature, and for three years he was on the staff of the *Home Journal*. His first volume of Poems, *The Bells*, was published in 1855, followed in the next year by *The Ballads of Babie Bell and Other Poems*. During the period of the Civil War in the United States he was editor of the *New York Illustrated News*. In 1865 he removed to Boston to take up the editorship of *Every Saturday*. From 1881 to 1890 he was editor of the *Atlantic Monthly*. He died at Boston on March 19th, 1907. In addition to many volumes of verse, he published several well-known novels—*Prudence Palfrey*, *The Queen of Sheba*, and *A Rivermouth Traged*. See *American Writers of To-Day* by Henry C. Vedder (Silver).

Allingham, William, was born at Ballyshannon, Ireland, on March 19th, 1824. He received a very ordinary education at a boarding school near his home, and at the age of thirteen entered the service of a local bank of which his father was manager. In 1846 he received an appointment in the customs. He usually paid a yearly visit to London, where he enjoyed the friendship of many of the literary men of the day, including Carlyle and Tennyson. His first volume of poems was published in 1850, followed four years later by *Day and Night Songs*. In 1864 he was granted by the government a pension of £60 a year, a few years later increased to £100. In 1870 he retired permanently from

the civil service, and became assistant editor of *Fraser's Magazine*, four years afterwards succeeding to the editorship. In 1874 he married Helen Paterson, a celebrated water-color artist. His later years were passed at Hampstead, where he died on November 18th, 1889. His most important works are *Day and Night Songs*, *Fifty Modern Poems*, and *Songs, Ballads, and Stories*. See *Poets and Poetry of the Century* edited by Alfred H. Miles (Hutchison) and *William Allingham: a Diary* edited by H. Allingham and D. Radford (Macmillan).

Andersen, Hans Christian, was born at Odense, in Fünen, on April 2nd, 1805. His father, a poor shoemaker, died in 1814, leaving the boy to depend upon himself. He was of a very imaginative temperament and spent the greater part of his time making clothes for the puppets in a toy theatre he had constructed. His family wished him to be a shoemaker, but he himself was determined to become an opera singer. In 1819 he suddenly set out for Copenhagen, where he had to endure many rebuffs, and in fact was almost starved to death. At last, however, his perseverance won him admission to one of the theatres, but his voice failed. Not at all discouraged he took up dancing. In 1824 King Frederick VI became interested in him and sent him to school. He was, however, a very backward and unwilling pupil, so that, as he says himself, the three years he spent at school were the bitterest of his life. In 1829 a peculiar volume entitled *A Journey on Foot from Holman's Canal to the East Point of Amager* gained him considerable fame and relieved to some extent his poverty. In 1833 he received a small pension from the king and at once set out on the first of his many journeys through Europe. In 1835 his novel, *The Improvisatore*, was published. In the same year the first instalment of his *Fairy Tales* appeared, to be followed by successive volumes until 1872, when the last stories were published. The *Fairy Tales* laid the foundation of his fame, although he himself affected to despise them, and aspired rather to be a great novelist and dramatist. He died near Copenhagen on August 4th, 1875. See *Life of Hans Christian Andersen* by R. N. Bain (Lawrence).

Argyll, Duke of, son of the 8th Duke of Argyll, was born at London on August 6th, 1845. Until the death of his father he was known by the courtesy title of the Marquis of Lorne. He was educated at Edinburgh Academy, Eton, St. Andrew's College, and Trinity College, Cambridge. From 1868 to 1878 he sat in the House of Commons. In 1871 he married the Princess Louise, daughter of the late Queen Victoria. From 1878 to 1883 he was Governor-General of Canada. From 1895 to 1900 he again sat in the House of Commons. In 1900 he succeeded his father as Duke of Argyll. He died at Cowes on May 10th, 1914. He published many volumes, the principal of which are *Memories of Canada and Scotland*, *Canadian Pictures*, and *Life and Times of Queen Victoria*. See *Canadian Men and Women of the Times* by Henry J. Morgan (Briggs).

Aytoun, William Edmondstoune, was born at Edinburgh on June 21st, 1813. He was educated at Edinburgh Academy and University. Afterwards he studied law and in 1835 was admitted as a Writer to the Signet. In 1840 he was called to the Scottish bar. In 1844 he published, together with Sir Theodore Martin, the *Bon Gaultier Ballads*, a volume of humorous poems and parodies. In the same year he joined the staff of *Blackwood's Magazine*, to which he continued to contribute until his death. In 1845 he was appointed professor of rhetoric in Edinburgh University. Four years later he married the youngest daughter of Christopher North. In 1852 he was appointed sheriff of Orkney. He died near Elgin on August 4th, 1865. In addition to *Lays of the Scottish Cavaliers* published in 1848, he wrote *Bothwell* a poetical monologue, *Firmilian*, and a novel *Norman Sinclair*.

Ballantyne, Robert Michael, was born at Edinburgh, on April 24th, 1825. When sixteen years of age he was apprenticed as a clerk in the service of the Hudson's Bay Company. In 1841 he went to Rupert Land and spent six years trading with the Indians. On his return to Scotland in 1848 he published *Hudson's Bay, or Life in the Wilds of North America,* being an account of his adventures in America. For the next seven years he filled a post in the printing and publishing firm of Thomas Constable & Company of Edinburgh. In 1856, at the suggestion of William Nelson the Edinburgh publisher, he published a book for boys entitled *Snowflakes and Sunbeams, or The Young Fur Traders.* Subsequently he visited Norway, Canada, Algiers, and Cape Colony to collect material for some of his books. From about 1880 he resided at Harrow, but in 1893 he went to Rome for his health, and died there on February 8th, 1894. His books are very popular among boys and are as instructive as they are interesting. Among his works are *The Life Boat, The Lighthouse, Fighting the Flames, The Dog Crusoe, The Norsemen of the West, The Settler and the Savage, The Giant of the North,* and *Coral Island.*

Bates, David, was born at Philadelphia about 1810. He was a banker by profession. His most important volume is *The Eolian* published in 1848. He died at Philadelphia on January 25th, 1870.

Blackmore, Richard Doddridge, was born at Longworth, Berkshire, on June 7th, 1825. Much of his youth was spent at Nottage Court, Newton Nottage, Glamorganshire, the home of his uncle the Rev. H. Hey Knight, his mother having died when he was but three months old. He was educated at a school at Bruton, Somerset, Blundell's School, Tiverton, and Exeter College, Oxford, where he graduated in 1847. It was when at Oxford, during one of the vacations, that he made his first attempt at fiction with *The Maid of Sker,* a novel which he did not complete until several years later. In 1852 he married Lucy Maguire. He was called to the bar in 1852, but soon gave up his profession and took up educational work. He taught at Wellesley House, Twickenham, in 1855. About 1860 his uncle died and left him sufficient money to realize one of the dreams of his life, a house in the country with large gardens. He bought some land at Teddington on which he built a house, naming it "Gomer House," where he remained for the rest of his life. His first novel, *Clara Vaughan,* appeared in 1864, and this marked the beginning of his success. In 1869 *Lorna Doone* was published, and this at once placed him in the front rank of English novelists. He died at Teddington on January 20th, 1900. Among his other works are *Perlycross, Alice Lorraine,* and *Kit and Kitty.* See *Modern English Novelists* by William Lyon Phelps (Macmillan).

Blake, William, was born at London on November 28th, 1757. When ten years of age he was sent to a drawing school in the Strand where he displayed considerable talent, and two years later began to write original verse, some of which appeared afterwards in *Poetical Sketches.* Later he was apprenticed to an engraver for seven years, and during his life supported himself mainly by engraving for the booksellers. In 1782 he married Catherine Boucher, who became a great help to him in his work. He opened a shop for the sale of prints at London in 1784, but soon gave it up. He was a frequent exhibitor at the Royal Academy. He died in comparative poverty at London on August 12th, 1827. Among his works are *Songs of Innocence* and *Gates of Paradise.* See *Great English Poets* by Julian Hill (Jacobs) and *That Dome in Air* by John Vance Cheney (McClurg).

Blewett, Jean, daughter of John McKishnie, was born at Scotia, Ontario, on November 4th, 1862. She was educated at the Collegiate Institute, St.

Thomas. She married Bassett Blewett, and removed to Toronto, where she now resides. For some years she has been connected with the staff of the Toronto *Globe*. Her principal poetical works are *Heart Songs* and *The Cornflower and Other Poems*. She has also written a novel, *Out of the Depths*. See *Canadian Men and Women of the Times* by Henry J. Morgan (Briggs) and *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

Brooks, Phillips, was born at Boston on December 13th, 1835. He prepared for college at the Boston Latin School, and graduated from Harvard in 1855. He studied theology in the Anglican seminary at Alexandria, Virginia, and was ordained priest in 1860. After a service of seven years as rector of the Church of the Holy Trinity at Philadelphia he removed to Boston as rector of Trinity Church in that city. There he remained until 1891 when he was consecrated Bishop of Massachusetts. He died at Boston on January 23rd, 1893, "honored for his gifts and beloved for the beauty and sincerity of his nature." His principal works are sermons published from time to time. See *Life and Letters of Phillips Brooks* by the Rev. A. V. G. Allen (Houghton).

Browning, Robert, was born at Camberwell, a suburb of London, on May 7th, 1812. He was brought up among books and educated at home by his father, who was a very scholarly man and a keen collector of books. Soon, however, he was sent to travel in Italy with a private tutor. He spent two terms at the University of London studying Greek, but beyond this knew nothing of public school or university life. Afterwards the human soul was his study; to use his own words, "Little else is worth study." His poem *Paracelsus* was published in 1835. He married Elizabeth Barrett in 1846 and during her life resided chiefly in Florence and Paris. When she died he returned to London, but paid an annual visit to the continent. He died at Venice on December 12th, 1889, and was buried in Westminster Abbey. It was not until the Browning Society of London was established in 1881 that any public appreciation was shown of his poetry. His fame has continued to grow since then and he is now regarded as one of the great poets of England. The greater portion of his poetry is written in dramatic monologue, his favorite form of verse. His chief works are *The Ring and the Book*, *Pippa Passes*, *Paracelsus*, *Luria*, *Fcrishtah's Fancies*, *Saul*, and a large number of Dramatic Monologues. See *Browning* by C. K. Chesterton in *English Men of Letters* series (Macmillan), *Life of Browning* by William Sharp in *Great Writers'* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Robert Browning* by Arthur Waugh in the *Westminster Biographies* (Small).

Bryant, William Cullen, was born at Cummington, Massachusetts, on November 3rd, 1794. When thirteen years of age he wrote two poems, *The Embargo*, a political satire, and *The Spanish Revolution*, which were printed in 1808. In 1810 he entered Williams College, and became a student of law in 1812. He was admitted to the bar in 1815 and practised law for several years. In 1816 *Thanatopsis* was published and this is considered by many the finest poem he has written. About 1821 he married, and in 1825 removed to New York City. He became one of the editors of the *Evening Post* in 1826. In 1834 he visited Europe and in 1849 travelled in Egypt and Syria. His contributions from abroad to the *Evening Post* were collected into book form as *Letters of a Traveller*. He died at New York City on June 12th, 1878. See *William Cullen Bryant* by John Bigelow in *American Men of Letters* series (Houghton), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg) and *That Dome in Air* by Julian Vance Cheney (McClurg).

Bunner, Henry Cuyler, was born at Oswego, New York, on August 3rd, 1855. He was at first in business in New York, but afterwards became a reporter. In 1887 he was appointed assistant editor of *Puck* and a few years later editor. He died at Nutley, New Jersey, on May 11th, 1896. His works consisted of both prose and verse. His collected poems were published in 1906. See *An American Anthology* edited by Edmund Clarence Stedman (Houghton).

Bunyan, John, was born near Bedford, England, in November, 1628. After learning the trade of a tinker, he became a soldier in the Parliamentary army during the Civil War. When 20 years of age he married. In 1655 he became a Baptist, his religious opinions having undergone several changes. In 1657, two years after his return to Bedford, he was recognized as a preacher, but continued at his trade. He was imprisoned in 1660 for twelve years for illegal preaching, and in 1675 he was again sent to prison. It was during his second imprisonment that he wrote *The Pilgrim's Progress* which was published in 1678. After his release he was minister to a congregation at Bedford, and became very popular. He died at London on August 31st, 1688, from a fever contracted there while on a visit. His other works are *The Holy War*, and *Grace Abounding to the Chief of Sinners*, an autobiography of his own soul. See *John Bunyan* by J. A. Froude in *English Men of Letters* series (Macmillan).

Burns, Robert, was born near Ayr, Scotland, on January 25th, 1759. His father was a Scottish peasant farmer. When only fifteen years of age he was working as an able-bodied man, in fact from his earliest days his life was one of toil and hardship. He reached manhood practically ignorant of books, his education having been neglected owing to this constant work, as well as poverty, but with a very intimate knowledge of the life of the Scottish peasant. He began writing poetry at the age of sixteen, and, little by little, by 1786 had written sufficient to fill a volume. And now he determined to emigrate to America, having become entirely disillusioned with the life of a farm laborer. However, the publication of his volume of poetry turned out so successfully that he gave up all thought of leaving his native land. The learned men of Edinburgh, to which place he was invited, treated him with great courtesy. In 1788 a short while after his second book was published, he purchased a farm near Dumfries, and married Jean Armour. He was appointed an excise officer in 1789. He died at Dumfries on July 21st, 1796, his last days embittered by poverty and distress. Besides a very large number of songs, *The Cotter's Saturday Night*, and *Tam O'Shanter* are his chief works. See *Burns* by J. C. Shairp in *English Men of Letters* series (Macmillan), *Life of Burns* by Professor Blackie (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

Butler, Sir William Francis, was born at Suirville, County Tipperary, Ireland, on October 31st, 1838. He obtained a commission in the 69th Regiment in 1858. In 1867 he embarked with the regiment for Canada, and served in the Red River expedition. He tells the story of his journey to investigate the situation in the North-West in *The Great Lone Land* which was published in 1872. After this he served in South Africa during the Zulu war, 1879, and in the Relief of Khartoum, 1898. In the latter year he was given the command of the troops in South Africa, but owing to a disagreement with the War Office was relieved of his command. In 1877 he married Elizabeth Southerden Thompson, the painter of *The Roll Call* and other famous pictures. He died at Bansha Castle, County Tipperary, on June 7th, 1910. Among his works are *The Wild North Land*, *Red Cloud*, and *Charles George Gordon* and *Sir Charles Napier*, both in

the *English Men of Action* series. See *Our Living Generals* by Arthur Temple (Melrose).

Campbell, Thomas, was born at Glasgow, Scotland, on July 27th, 1777. He was educated at the Glasgow Grammar School, and at Glasgow University, which he entered at the age of thirteen. He was obliged to give private tuition while at the University in order to support himself. In 1797 he commenced literary work at Edinburgh. *The Pleasures of Hope* was published in 1799. Some of his finest lyrics resulted from a visit to the continent in 1800. He married in 1803 and was continually in difficulties owing to his improvidence. His distress was relieved for a time, however, when he received a pension of £200 a year granted by the government. He published *Gertrude of Wyoming* in 1809, and in 1826 became Lord Rector of Glasgow University. Many of his best years were spent in advancing the cause of the Poles, a people in whom he was greatly interested. He died at Boulogne on June 15th, 1844, and was buried in Westminster Abbey. *Ye Mariners of England*, *Theodoric*, *O'Connor's Child*, *Lochiel's Warning*, and *The Last Man* are among his best known poems. See *Literary Celebrities* (Chambers).

Carroll, Lewis, the pen-name of Charles Lutwidge Dodgson, who was born at Daresbury, near Warrington, on January 27th, 1832. He was educated at a school at Richmond in Yorkshire, Rugby, and Christ Church, Oxford, where he graduated in 1854. In the following year he began the career of mathematical lecturer which he continued until 1881. He was ordained in 1861. He died at Guilford on January 14th, 1898. He was always a favorite with children, of whose companionship he never tired, and it is by his world famous works, *Alice in Wonderland* and *Through the Looking Glass*, that he is best known. See *The Life and Letters of Lewis Carroll* by Stuart Dodgson Collingwood (Unwin).

Clough, Arthur Hugh, was born at Liverpool on January 1st, 1819. He was educated at Rugby, and Balliol College, Oxford, where he graduated in 1841. In 1842 he was elected to a fellowship at Oriel and was appointed a tutor of his College in 1843; he resigned both positions in 1848. In 1852 he visited the United States, where he formed friendships with Emerson, Longfellow, and other poets. He returned to England in 1853. He died at Florence on November 13th, 1861, and was buried there. His principal work is *The Bothie of Tober-na-Vuolich: A Long Vacation Pastoral*. See *Poets and Poetry of the Century* by Alfred H. Miles (Hutchison).

Connor, Ralph, the pen-name of Charles William Gordon, who was born at the Indian Lands, Glengarry, Ontario, on September 13th, 1860. He was educated at the local school, Harrington public school, St. Mary's High School, and Toronto University, where he graduated in 1883. He studied theology at Knox College, Toronto, and subsequently at Edinburgh University. From 1890-3 he served as a missionary to the miners and lumbermen of the North-West Territories, and from 1893-4 represented the Canadian Western Presbyterian Missions in Great Britain, since which time he has been pastor of St. Stephen's Church, Winnipeg. In 1899 he married Helen Skinner King, daughter of the Rev. John M. King, Principal of Manitoba College, Winnipeg. In 1910 he was appointed chaplain to the 79th Cameron Highlanders of Canada. Among his publications are *Black Rock*, *The Sky Pilot*, *The Man from Glengarry*, *The Prospector*, *The Doctor*, and *Corporal Cameron*.

Cook, Eliza, was born at Southwark, London, on December 24th, 1818. She began writing at an early age, and became a contributor to the *New Monthly*

Magazine and other periodicals. She published in 1838 a volume of poems and songs which achieved considerable success. From 1849-54 she published *Eliza Cook's Journal*, but in the latter year was obliged, owing to ill health, to discontinue its publication. In 1863 she received a civil list pension of £100. She died at Wimbledon on September 23rd, 1889. Some of her poems are *New Echoes and Other Poems* and *Melaia and Other Poems.*

Coolidge, Susan B., the pen-name of Sarah Chauncey Woolsey, who was born at Cleveland, Ohio, about 1845. For many years she lived at New Haven, and afterwards at Newport, Rhode Island. Besides several volumes of *Verses*, in one of which appears *How the Leaves Came Down*, she has published *What Katy Did*, *A Guernsey Lily*, and *A Little Country Girl*. See *An American Anthology* by Edmund Clarence Stedman (Houghton).

Coonley, Lydia Avery, was born at Lynchburg, Vermont, on January 31st, 1845. Her maiden name was Avery. She was educated at Louisville, Utica, and Philadelphia. In 1867 she married John C. Coonley, who died in 1882. She lived at St. Louis from 1867-8, at Louisville from 1868-73, and since 1873 she has lived at Chicago. In 1897 she married her second husband, Henry Augustus Ward, who died in 1906. She has contributed to various newspapers and magazines. Among her publications are *Under the Pines and Other Verses*, *Singing Verses for Children*, *Love Song*, *Christmas in Other Lands*, and *Washington and Lincoln.*

Cowper, William, was born at Great Berkhamstead, Hertfordshire, on November 15th, 1731. He was of a shy, retiring disposition, which the eight years spent at Westminster school failed to dispel. At school he became a good classical scholar. In 1754 he was called to the bar, but had little if any practice. He was offered the place of Clerk of the Journals of the House of Lords in 1763, but when called upon to appear at the bar of the House of Lords to undergo an examination as to his fitness, his morbid nervousness was such that he could not endure the ordeal. In a fit of insanity caused by his miseries he attempted suicide, and was taken to a private asylum until restored. In 1765 he became an inmate in the family of the Unwins at Huntingdon, and in 1767, on the death of Mr. Unwin, removed with Mrs. Unwin to Olney where he remained until his death. Later his friends persuaded him to cultivate his poetical powers. The last six years of his life were spent in a state of hopeless dejection. He died at Olney on April 25th, 1800. His principal works are *Table Talks*, *John Gilpin*, *The Task*, a translation of *Homer*, and the *Olney Hymns*. See *Cowper* by Goldwin Smith in *English Men of Letters* series (Macmillan) and *Great English Poets* by Julian Hill (Jacobs).

Cox, Alfred Beverly, was born at London, Ontario, on November 4th, 1860. He was educated at Hellmuth College, London, Ontario, and at the Galt Collegiate Institute under the principalship of Dr. Tassie. He matriculated at Osgoode Hall, Toronto, and was called to the bar in 1882. He died on May 1st, 1904.

Crockett, Samuel Rutherford, was born near New Galloway, Scotland, on September 24th, 1860. He became Free Church minister at a place near Edinburgh called Penicuik. He relinquished this appointment in 1895 and devoted himself to literature. He died at Edinburgh, on April 20th, 1914. *The Stickit Minister*, sketches (1893), and *The Raiders* (1894) brought him fame and success. His later works are *Men of the Moss Hags*, *Cleg Kelly*, *Lochinvar*, *The Standard Bearer*, and *The Red Axe.*

Cunningham, Allan, was born at Keir, Dumfrieshire, on December 7th, 1784. When a boy he was apprenticed to a stone-mason. He went to London in 1810 and became a newspaper reporter. From 1814-1841 he filled the position of secretary to Chantry, the sculptor. In 1822 he published a dramatic poem entitled *Sir Marmaduke Maxwell*, which was much admired, as were the popular romances *Lord Roldan* and *Paul Jones*. He died at London on October 30th, 1842. Some of his principal works are *Lives of the Most Eminent British Painters, Sculptors and Architects*, and *Critical History of the Literature of the Last Fifty Years*, as well as several songs. See *Biographical Dictionary of Eminent Scotsmen* (Chambers).

Curtis, George William, was born at Providence, Rhode Island, on February 24th, 1824. He received a common school education and at the age of fifteen became a clerk in a mercantile house in New York. Three years later he joined the community of Brook Farm and subsequently engaged in farming for a time at Concord, Massachusetts. From 1846 to 1850 he travelled through Europe and Asia, returning to the United States in the latter year. In 1850 he joined the editorial staff of the New York *Tribune*, and soon after became one of the editors of *Putnam's Monthly*. He became financially interested in this magazine, but the venture proved a failure, and he lost all his private fortune. It was not until 1873 that he paid all his creditors in full. In 1853 he began in *Harper's Monthly* the series of papers entitled "The Editor's Easy Chair," and began the series of popular lectures which made him famous. In 1857 he became the leading editorial writer on *Harper's Weekly*. He took a prominent part in politics on the Republican side and became one of the most distinguished supporters of President Lincoln. He is generally regarded as the father of civil service reform in the United States. He died at New York on August 31st, 1892. Among his works are *The Potiphar Papers*, *Prue and I*, *Essays from the Easy Chair*, *Trumps*, and *Lotus-Eating*.

Cutter, George Washington, was born in Massachusetts in 1801. He studied law and practised his profession in Kentucky until 1845. He served during the Mexican War as a captain of infantry. Subsequently he became interested in politics, and was rewarded for his services with a clerkship in the Treasury Department at Washington. He died at Washington on December 24th, 1865. His best known poems are *The Song of Steam*, *The Song of the Lightning*, and *E Pluribus Unum*.

Darnell, Henry Faulkner, was born at London, in 1831. He was educated at Trinity College, Dublin, and at Queen's College, Cambridge. In 1857 he was ordained as a clergyman of the Church of England, and in 1860 came to Quebec, where he assisted in one of the churches. Later he became Principal of Hellmuth Ladies' College, and Dufferin College, London, Ontario. He went to the United States in 1874 and in 1883 settled at Avon, New York, where he still resides. He has contributed to various English, Canadian, and United States magazines. His principal works are *Songs of the Seasons*, *A Four-Leaved Clover*, *The Cross Roads*, and *Songs by the Way*. See *Canadian Men and Women of the Times* by Henry J. Morgan (Briggs).

Daudet, Alphonse, was born at Nimes, France, on May 13th, 1840. In 1857 he became a journalist in Paris. He was a poet and playwright, as well as a novelist. He died at Paris on December 17th, 1897. Among his many works are *Jack*, *Les Rois en Exil*, and *L'Évangéliste*. One of his most charming stories is *La Belle Nivernaise*, the story of an old boat and her crew.

Defoe, Daniel, was born at London in 1661. His father was one James Foe, a butcher. Young Foe himself prefixed the particle De to his name. He was intended to become a dissenting minister, but instead of this enlisted in the Duke of Monmouth's army in the rebellion against James II. After this he became a merchant. About 1701 he produced *The True-Born Englishman*, a poetical satire, which had a large success and procured him the favor of the king. In 1703 he was fined, pilloried, and imprisoned for two years for the publication of an ironical pamphlet entitled *The Shortest Way with the Dissenters*. He published his much admired *History of the Union* in 1709. He died on April 26th, 1731. Among his principal works, which number over 200, are *Adventures of Robinson Crusoe*, *Memoirs of a Cavalier*, and *The History of the Plague of 1665*. See *Defoe* by William Minto in *English Men of Letters* series (Macmillan), *Defoe* by John Masefield in *Masters of Literature* series (Grant), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Great English Novelists* by Holbrook Jackson (Richards).

De la Ramée, Marie Louise, was born at Bury St. Edmunds, Suffolk, England, on January 1st, 1839. She adopted *Ouida* for her pen name from her own childish pronunciation of her second name, Louise. Her father, Louis Ramée, was a Frenchman, her mother, Susan Sutton, an Englishwoman. At an early age she went to live at London, and there began to write for the *New Monthly* and *Bentley's Magazine*. Her first novel appeared in 1863 in the *New Monthly* under the title of *Granville de Vigne* and was republished three years later as *Held in Bondage*. In 1874 she went to live in Florence, and many of her later novels have an Italian setting. In 1882 her *Bimbi: Stories for Children* appeared. She was a lover of animals and kept many dogs. She was deeply interested in and wrote on behalf of the Antivivisection movement. She made a great deal of money by her stories, but spent it as fast as she made it, and died in poverty at Viareggio, Italy, on January 25th, 1908. She published many books, her principal success being *Under Two Flags*.

Dickens, Charles, was born at Landport, Portsea, England, on February 7th, 1812. His parents were very poor, and when he was but two years old, the family went to live in London. It is owing to his environment, attendant upon a life of poverty in London, that he is able to lay so graphically the foundations of, and to people so truthfully, such of his works as *Oliver Twist*, *The Old Curiosity Shop*, *Pickwick Papers* and others. His mother taught him his letters and even in his earliest days he had a great love of reading, and pored over a small collection of books belonging to his father. Soon his father began to be in financial difficulties, and before long found himself an inmate of the Debtors' Prison, where, when his house and furniture had been sold, he was joined by his family. Here Charles Dickens found copy for some of his best known works, namely, *Little Dorrit*, in which there is a description of the Debtors' Prison, the prison scenes of *Pickwick* and the earlier part of *David Copperfield*. After a time his father's circumstances improved somewhat, and Charles was sent to school. On leaving school he was placed in a lawyer's office, but finding this uncongenial to his tastes soon abandoned it, and became a reporter for the daily press of London. Charles Dickens began his literary career by *Sketches by Boz* (1836). These exhibit great acuteness of observation, and were received by the public with much favor. After this his name was made and his success was almost unprecedented. He published several works in quick succession, all of which were well received. In 1842 he visited America, spending a month in Canada, where he acted in some private theatricals in Montreal. He had a great love for the stage. During the latter years of his life he went about a great deal giving readings from his various works, although his health was

failing and the added strain of so much travelling no doubt hastened his end. He died at Gadshill, Kent, on June 9th, 1870, and was buried in Westminster Abbey. The tendency of his writing is to make us practically benevolent and to excite our sympathy on behalf of the suffering in all classes, and especially in those who are most removed from observation. Some of his best known works are *Sketches by Boz*, *Pickwick Papers*, *Oliver Twist*, *The Life and Adventures of Martin Chuzzlewit*, *Dombey & Son*, *The Personal History of David Copperfield*, *Bleak House*, *Little Dorrit*, *A Tale of Two Cities*, *Great Expectations*, etc. See *Dickens* by A. W. Ward in *English Men of Letters* series (Macmillan). *Life of Dickens* by Frank T. Marzials in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg), *Essays on Books* by William Lyon Phelps (Macmillan), and *Story-Lives of Great Authors* by J. F. Rowbotham (Gardner).

Doyle, Sir Francis Hastings, 2nd baronet, was born near Tadcaster, Yorkshire, on August 21st, 1810. He was educated at a private school at Chelsea, and afterwards in 1823 entered Eton, where he formed friendships with Gladstone, Hallam, and Canning. In January, 1830, he went to Christ Church, Oxford, and took his B.A. degree in 1832. In 1835 he was elected a fellow of All Souls. He took up law in 1832 and was called to the bar in 1837. His first volume of poetry entitled *Miscellaneous Verses* was published in 1834. On December 12th, 1844, he married Miss Wynn. In 1866, desiring to obtain the professorship of poetry at Oxford, then vacant, he published *The Return of the Guards and other Poems* in order to bring himself before the younger members of the University. This volume contains almost all his best poems. He was elected professor of poetry in 1867. He died at London on June 8th, 1888. Among his notable ballads are *The Red Thread of Honour*, *The Private of the Buffs*, and *The Loss of the Birkenhead*.

Edgar, Sir James David, was born at Hatley, Quebec, on August 10th, 1841. He received his education at Lennoxville and Quebec. Afterwards he studied law, being called to the Ontario bar in 1864, and began the practice of law in Toronto. He was elected to the House of Commons in 1872, and in 1896 became Speaker of the House. Shortly after this he was knighted. He died at Toronto on July 31st, 1899. He is the author of *The White Stone Canoe*, *This Canada of Ours and other Poems*, as well as several law-books and political pamphlets.

Field, Eugene, was born at St. Louis, Missouri, on September 2nd, 1850. During his boyhood he lived in the New England States and attended various schools and colleges. He studied for a time at the University of Missouri, but left without taking his degree. He took up journalistic work and was connected with various newspapers until 1883, when he joined the staff of the Chicago *Daily News*. He was connected with that paper until his death. In the column which he conducted appeared many of his finest poems for children. He died at Chicago on November 4th, 1895. His principal works are *A Little Book of Profitable Tales*, *With Trumpet and Drum*, *Love Songs of Childhood*, and *A Little Book of Western Verse*. His complete works were collected and published in 1896. "This rare and original minstrel of the West was the Yorick of American poetry, childhood's born laureate, and no less a scholar by nature than a man of infinite humor, and of inimitable, if somewhat too eccentric, jest." See *Eugene Field* by Alason Thompson (Scribner).

Goldsmith, Oliver, was born at Pallas, in the county of Longford, Ireland, on November 10th, 1728. He early displayed a talent for making rhymes.

In 1744 his uncle sent him to Trinity College, Dublin, where he took his degree in 1749. He was originally intended for the church, then for law, and finally ended by studying medicine for two years at Edinburgh. Shortly after this he set out to make a tour of Europe on foot. While in Italy he heard of his uncle's death and immediately returned to England, where he landed in 1756. He next taught in a school near London and afterwards became an apothecary's assistant. In 1762 he wrote *The Vicar of Wakefield*, which was not published until four years later. *The Traveller* came out in 1764 and was very well received. In 1774 he published his last book, *History of the Earth and Animated Nature*, shortly after which he contracted a fever and died at London on April 4th, 1774. *Letters from a Nobleman to his Son*, *The Deserted Village*, and the comedy *She Stoops to Conquer* are among his best known works. See *Goldsmith* by William Black in *English Men of Letters* series (Macmillan), *Life of Goldsmith* by Austin Dobson in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Story-Lives of Great Authors* by F. J. Rowbotham (Gardner).

Gould, Hannah Flagg, was born at Lancaster, Massachusetts, on September 3rd, 1789. She published her first volume of poems in 1832. In 1800 she went to live at Newburyport, where she remained until her death on September 5th, 1865. Her best known work, *Hymns and Poems for Children*, was published in 1854.

Grimm, Jacob Ludwig Karl (1785-1863) and **Wilhelm Karl** (1786-1859). The brothers were born at Hanau, Germany. In 1806 Jacob was appointed librarian to King Jerôme at Wilhelmshöhe and in 1816 sub-librarian at the Kassel library, his brother Wilhelm having been appointed secretary at the same institution two years earlier. In 1829 they went to Göttingen, Jacob obtaining a professorship and being made librarian, Wilhelm being appointed sub-librarian. In 1841 Frederick William IV summoned them to the University of Berlin, where they remained. The brothers Grimm devoted themselves to the scientific study of the German language and literature. They have cojointly written many noteworthy works, but they are perhaps best known for their fascinating book of *Fairy Tales*.

Harte, Francis Bret, was born at Albany, New York, on August 25th, 1839. At the age of seventeen, his father having died, he removed with his mother to California. There he became successively "teacher, miner, printer, express-messenger, secretary of the San Francisco mint, and editor." For a time he edited *The Californian*, and, on its establishment in 1868, *The Overland Monthly*. His famous book *The Luck of Roaring Camp* was published in this year. In 1871 he removed to New York, remaining there until his appointment as United States consul at Crefeld, Germany. In 1880 he was transferred to the consulate at Glasgow, Scotland. From his retirement in 1885 until his death he lived in London. He died at Camberley, England, on May 5th, 1902. He was a very voluminous writer, having published forty-four volumes between 1867 and 1898. See *Bret Harte* by H. W. Boynton in *Contemporary Men of Letters* series (Blackwood), and *American Writers of To-Day* by Henry C. Vedder (Silver).

Hawthorne, Nathaniel, was born at Salem, Massachusetts, on July 4th, 1804. He graduated at Bowdoin College in 1825, Longfellow the poet being one of his classmates. While at college his health was delicate and he is said to have suffered from fits of gloom and deep dejection. He spent several years after leaving college in seclusion and study, sometimes writing tales for the

papers and periodicals. His *Twice-told Tales* was published in 1837. In 1846 appeared *Mosses from an Old Manse*, a collection of sketches and tales written by him when living in an old manse at Concord. In 1850 he published his celebrated *Scarlet Letter* which placed him at once in the first rank among American writers of fiction. Subsequently he was appointed United States consul at Liverpool, which office he held for four years. After this he spent some time in travelling on the continent of Europe before returning to the United States. He died at Plymouth, New Hampshire, on May 18th, 1864. His best known works include *House of the Seven Gables*, *Blithedale Romance*, *Marble Faun*, *Tanglewood Tales*, and *The Wonder-Book*. See *Hawthorne* by Henry James in *English Men of Letters* series (Macmillan), *Nathaniel Hawthorne* by George E. Woodberry in *American Men of Letters* series (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

Hemans, Felicia Dorothea, was born at Liverpool, on September 25th, 1793. In 1800, owing to financial difficulties, her family was compelled to remove from Liverpool to Gwrych, in the North of Wales. Brought up amidst the mountains and within sight of the sea, her environment greatly assisted her passion for poetry. She wrote her first poem when only 8 years old. In 1808, at the age of 15, her first volume of poems was published. She married Captain Hemans in 1812. The marriage was not a happy one and in 1818 they separated. After this she resided in various parts of England and Ireland. She died at Dublin on May 16th, 1835. As well as many short poems she wrote *The Vespers of Palermo*, *The Siege of Valencia*, and *The Forest Sanctuary*. See *Twelve English Authoresses* by L. B. Walford (Longman).

Henley, William Ernest, was born at Gloucester on August 23rd, 1849. He was educated at the Crypt Grammar School, Gloucester. In early manhood he lost a foot owing to a serious disease which threatened his life, and it was while in hospital at Edinburgh that he formed a fast friendship with Robert Louis Stevenson, who came to visit him there, and afterwards collaborated with him in the publication of a series of plays. Although his health always remained precarious, he was able, with occasional intervals of illness, to apply himself to literary labor until the close of his life. He contributed to the *Athenæum*, *The St. James's Gazette*, *The Saturday Review*, and *Vanity Fair*, and subsequently became editor of various papers. In 1898 he was granted a civil list pension of £225 a year. In 1901 he removed to Woking and died there on June 11th, 1903. Among his works are *The Song of the Sword and Other Verses*, *For England's Sake*, *London Voluntaries and Other Verses*, *Hawthorn and Lavender*, and *Lyra Heroica*.

Hogg, James, was born in Ettrick Forest, Selkirkshire, Scotland, in 1772. He worked as a shepherd until he was 30 years of age. His education was poor, but he was a great reader and at the age of 25 began to compose songs. In 1807 a collection of his poems was published under the title of *The Mountain Bard*. He purchased a farm from the proceeds of this book, but did not succeed with it. In 1810 he became editor of *The Spy*, another unsuccessful venture, and after this devoted his time to literary work, of which he made a decided success. In 1820 he married Margaret Phillips, and resided at Altrive, where he died on November 21st, 1835. His best works are *The Shepherd's Calendar*, *Montrose Tales*, and *Winter Evening Tales*.

Howitt, Mary, was born at Coleford, Gloucestershire, on March 12th, 1799. She was a daughter of Samuel Botham of Uttoxeter, England. In 1821 she married William Howitt and began a career of joint authorship with her hus-

band. They are authors of numerous instructive books, among which are *Hope On: Hope Ever, Hymns and Fireside Verses, Sowing and Reaping*, etc. In 1823 they published jointly *The Forest Minstrel and other Poems, The Book of the Seasons*, etc. She died at Rome on January 30th, 1888.

Howitt, William, was born at Heanor, Derbyshire, on December 18th, 1792. When thirteen years of age he wrote *An Address to Spring* which appeared in the *Monthly Magazine*. He was educated at the Friends' public school at Ackworth, Yorkshire, at a school at Tamworth, and by private reading. In 1821 he married Mary Botham (Mary Howitt) and they co-jointly wrote a poetical volume entitled *The Forest Minstrel*, the first of many like productions. Later Howitt removed to Nottingham, where he opened a drug store. Here he wrote *The Book of the Seasons or Calendar of Nature*. In 1836 he removed to West End Cottage, Esher, where he wrote *Rural Life of England, The Boys' Country Book*, and the first series of *Visits to Remarkable Places*. Subsequently he lived at various places, and in 1852 went on a visit to Australia, travelling through Victoria, New South Wales, and Tasmania. On his return to England in 1854 he wrote several works on Australia, among which is *A Boy's Adventures in the Wilds of Australia*. In 1857 he settled at West Hill Lodge, Highgate, and continued his literary labors. He went to live at Rome in 1870, and died there on March 3rd, 1879. In addition to the works already mentioned, he has written *A Popular History of England, The History of Magic, The Religion of Rome*, and many other books. Other works written in conjunction with his wife are *Stories of English and Foreign Life, Ruined Abbeys and Castles of Great Britain*, etc.

Ingelow, Jean, was born at Boston, Lincolnshire, on March 17th, 1820. She spent the early part of her life in Lincolnshire, and the effect of the fen scenery is very apparent in all her verse. She was educated at home; afterwards lived at Ipswich, and about 1863 went to London, where she remained during the rest of her life. Her first volume, *A Rhyming Chronicle*, was published in 1850. Her next volume, *Poems*, introduced her to the reading public as it contained perhaps her best poem, *High Tide on the Coast of Lincolnshire*. In addition to her poems she wrote a number of novels, of which the best is *Off The Skelligs*. She died at Kensington on July 20th, 1897.

Jackson, Helen Maria Fiske, daughter of Professor Nathan W. Fiske of Amherst University, was born at Amherst, Massachusetts, on October 18th, 1831. After graduating from the female seminary at Ipswich, she married in 1852 Captain Edward B. Hunt. She took up literary work and soon became famous under the initials "H. H." After the death of her first husband she married in 1875 William S. Jackson, and was thenceforth known as Helen Hunt Jackson. After her second marriage much of her time was spent at Colorado Springs, where her husband was a banker. Her best known work, *Ramona*, was the result of her investigation into the treatment of the Indians by the United States government. She died at San Francisco on August 12th, 1885. Her published works include volumes of verse, sketches of travel, novels, and miscellaneous poems.

Johnson, E. Pauline, was born at Chiefswood, Six Nations Indian Reserve, Ontario. Her father, George Johnson, was head chief of the Mohawk Indians, while her mother was a native of Bristol, England. She was educated privately and at the Brantford Model School. Her first verses appeared in *Gems of Poetry*, published in New York. She was a frequent contributor to Canadian and United States periodicals. Her best poems are those that deal with

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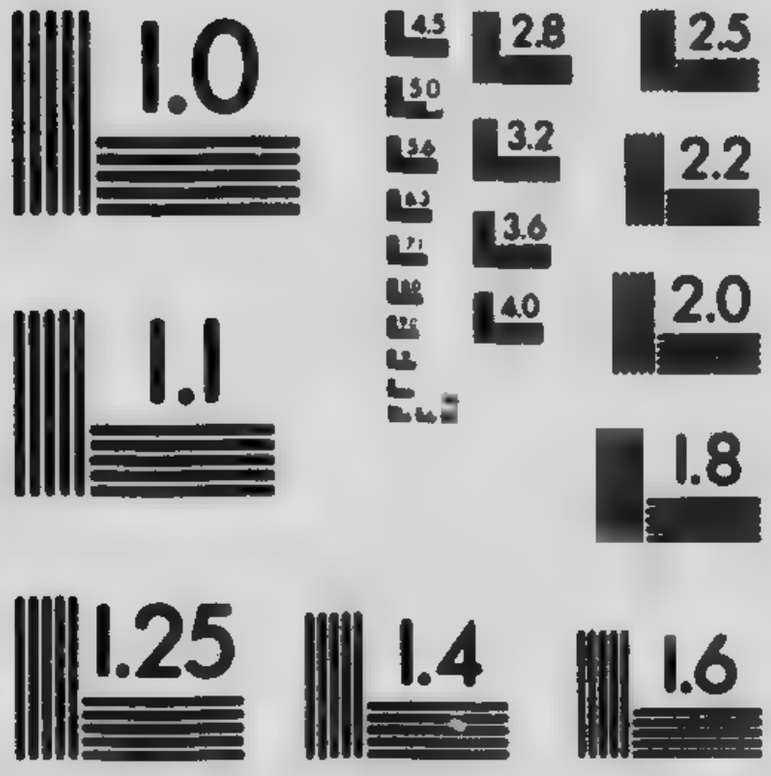

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Indian life and Canadian scenery. In 1894 she visited England, and while there published a collection of poems entitled *The White Wampum.* She also appeared in many Canadian and United States cities as a reciter of her own poems. She died at Vancouver on March 7th, 1913. Some of her best known poems are *The Death Cry, A Cry from an Indian Wife, In April, As Red Men Die,* and *Prone on the Earth.* See *Canadian Men and Women of the Times* by Henry G. Morgan (Briggs) and *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

Jonson, Ben, was born at Westminster in 1572 or 1573. He was educated at Westminster School, and at the age of sixteen entered the University of Cambridge, where he remained but a short time owing to his straitened circumstances. For some years he followed the trade of his stepfather, a mason. Becoming disgusted with this employment, he enlisted in the army in Flanders, and greatly distinguished himself by his bravery. Not long afterwards he returned and betook himself to study. He married in 1592 and five years later began to write for the stage. Later he was created Poet-Laureate with an annual pension of £100. He died in 1637 and was buried in Westminster Abbey. His best works are *Every Man in His Humour, The Silent Woman, The Alchemist, Catiline,* and *Sejanus.* See *Ben Jonson* by J. A. Symonds in *English Worthies* (Longmans).

Kingsley, Charles, was born at Holme Vicarage, Devonshire, on June 12th, 1819. He was educated at Magdalene College, Cambridge, and graduated in 1842. His original intention was to study law, but he changed his mind and was ordained in 1842. In 1844 he became rector of Eversley, Hampshire, and in the same year married a Miss Grenfell. He was largely interested in the improvement of the conditions of the workingman, which is shown in his novel of *Alton Locke* published in 1850. In 1860 he was appointed professor of Modern History at Cambridge, from which position he retired in 1869 to become Canon of Chester and afterwards of Westminster. He became editor of *Good Words* in 1872 and was subsequently appointed chaplain to the Queen. He died at Eversley on January 23rd, 1875. His best known works are *The Heroes: or Greek Fairy Tales, Two Years Ago, Yeast, Hypatia, Westward Ho,* and *The Water Babies.* See *Charles Kingsley* by C. W. Stubbs in *Victorian Era* series (Blackie) and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

Kipling, Rudyard, was born at Bombay, India, on December 30th, 1865. He was educated at the United Services College, Westward Ho, North Devon, of which he gives some account in his *Stalky & Co.* On his return to India he became at the age of seventeen sub-editor of the Lahore *Civil and Military Gazette.* In 1886 he published *Departmental Ditties,* a volume of satirical verse, and in the following year *Plain Tales from the Hills.* Kipling's books reveal great power of observation, imagination, vigor of narrative, and vitality. Between 1887 and 1889 he travelled through India, China, Japan, and America, finally arriving in England. A set of Indian Tales appeared in *Macmillan's Magazine* in 1890. He also contributed a series of *Barrack Room Ballads* to the *National Observer* which secured for him a wide fame. Before finally settling in England Kipling lived for some years in America. He married Miss Balestier in 1892. *The Jungle Book* appeared in 1894, followed by *The Second Jungle Book* in 1895, both of which attained great popularity. In 1898 he paid the first of several visits to South Africa. His position in English literature was recognized in 1907 by the award to him of the Nobel prize for Literature. Among his other works are *The Light that Failed, Captains Courageous, Kim, Puck of Pook's*

Hill, and *Rewards and Discoveries*. See *A Kipling Primer* by Frederic Laurence Knowles (Brown), *Modern Novelists* by William Lyon Phelps (Macmillan), and *History of English Literature* by F. A. Mackenzie (Macmillan).

Krout, Mary Hannah, was born at Crawfordsville, Indiana, on November 3rd, 1857. She was educated by her parents at home. From 1872-87 she was engaged in teaching. She was associate editor of the *Crawfordsville Journal* in 1881, and editor of the *Terre Haute Express* in 1882, after which she spent ten years on the staff of the *Chicago Inter-Ocean*. In 1884 she visited New Zealand and Australia. From 1893-4 she was staff correspondent in Hawaii and from 1895-8 filled a similar position at London. In 1906 she travelled in Australia, where she delivered a series of addresses. She has contributed to several leading daily papers and to various magazines. She lives at Crawfordsville, Indiana. Among her publications are *Hawaii and a Revolution*, *Alice in the Hawaiian Island*, *A Looker-on in London*, and *Two Girls in China*.

Kupfer, Grace Harriet, was born and educated in New York. She specialized in English, receiving the degree of M.A. from New York University in 1900. She is principal of the Alcuin Preparatory School in New York and supervisor of English courses in the High School Department of that school. She is the author of *Stories of Long Ago in a New Dress*, *Legends of Greece and Rome*, and *Lives and Stories Worth Remembering*.

Larcom, Lucy, was born at Beverly, Massachusetts, in 1826. As a child of seven she wrote stories and poems for her own amusement. She was employed in the mills of Lowell, where, through contributions to his paper, she attracted the attention of John Greenleaf Whittier. When about twenty years of age, she removed with a married sister to Illinois, where she attended school for three years. After her return to Massachusetts she taught school for six years, but was compelled to desist on account of her health. From 1866 to 1874 she was chief editor of *Our Young Folks*. She died at Boston in 1893. Among her works are *Wild Roses of Cape Ann*, *An Idyl of Work*, *Ships in the Mist and Other Stories*, and *Childhood Songs*.

Lindsay, Maud, was born at a small town in Alabama, where she opened the first free kindergarten in that State. Her father was Robert Burns Lindsay, governor of Alabama from 1870-2. It was for the cotton-mill children that all her stories were written, and for their benefit that she expressed in such simple language her *Commentaries on the Mother Play*. She is the author of *Mother Stories* and *More Mother Stories*.

Longfellow, Henry Wadsworth, was born at Portland, Maine, on February 27th, 1807. He graduated at Bowdoin College in 1825, and was subsequently appointed professor of modern languages at that institution. He spent three years in Europe in order to qualify himself more fully for his new position. He was appointed to the chair of modern languages at Harvard in 1835, and again went abroad for purposes of study. In the same year he visited Europe again, taking up the duties of his professorship on his return in 1838. In 1854 he resigned his professorship at Harvard. He again travelled in Europe in 1868-9, being well received everywhere, and the degree of D.C.L. was conferred on him by the Universities of Oxford and Cambridge. He died at Cambridge, Massachusetts, on March 24th, 1882. His best known works are *Evangeline*, *Miles Standish*, *Tales of a Wayside Inn*, *The Golden Legend*, and *Hiawatha*. See *Henry W. Longfellow* by T. W. Higginson in *American Men of Letters* series (Houghton), *Life of Longfellow* by Eric S. Robertson in *Great*

Writers series (Scott), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg), and *Henry W. Longfellow* by G. R. Carpenter in the *Beacon Biographies* (Small).

Lowell, James Russell, was born at Cambridge, Massachusetts, on February 22nd, 1819. After graduating at Harvard in 1838 he took up law, and was admitted to the bar in 1841. He soon abandoned this profession for one of literature. In 1844 his first volume of poems was published. Later he became a champion on behalf of the abolition of slavery. In 1851 he visited Europe. He was appointed to the chair of modern languages and belles-lettres at Harvard in 1855. He edited the *Atlantic Monthly* from 1857-62. In 1877 Lowell was appointed Minister to Spain and from 1879-1885 Ambassador to Great Britain. He was chosen Lord Rector of St. Andrew's University in 1883, and received the degree of LL.D. from the Universities of Oxford, Cambridge, and Edinburgh. In 1885 he returned to the United States and lived at Cambridge, Massachusetts, until his death on August 12th, 1891. His principal poetical works are *The Cathedral, The Bigelow Papers, Sir Launfal,* and the *Commemoration Ode.* See *James Russell Lowell* by Ferris Greensley in *American Men of Letters* series (Houghton), *James Russell Lowell* by E. E. Hale, jr., in the *Beacon Biographies* (Small), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

Lytton, Edward George Bulwer, Lord, was born at London on May 25th, 1803. He was educated at home under the supervision of his mother and at Cambridge, where he graduated from Trinity in 1826, winning during his course the Chancellor poem for English verse. Subsequently he made a tour through France, and on his return in 1827 published his first novel, *Falkland.* In 1831 he became editor of the *New Monthly Magazine.* In the same year he was returned to Parliament and continued as a member of that body until 1841. In 1838 he was made a baronet, and in 1866 was raised to the peerage as Lord Lytton. For a time in 1858-59 he held the office of Secretary of State for the Colonies. He died at Torquay on January 18th, 1873. His literary works include almost every kind of literary composition. The best known of his novels are *The Last Days of Pompeii, Rienzi, Harold,* and *My Novel.* Two of his dramas are still played, *The Lady of Lyons* and *Richelieu.* His poems were the least successful of all, his *The New Timon and the Poets* and *King Arthur* being now almost forgotten. See *Notes on Men, Women, and Books* by Lady Wilde (Ward).

Macaulay, Thomas Babington, Lord, was born at Rothley Temple, Leicestershire, on October 25th, 1800. He learned to read at the age of three. In 1812 he was sent to a school at Little Shelford, Cambridgeshire, and in 1818 matriculated at Trinity College, Cambridge, where he won the English prize-poem in 1819. He graduated in 1822 and was elected a fellow of his college in 1824. Afterwards he studied law and was called to the bar in 1826. He began his literary career in 1823 by contributing to *Knight's Quarterly Magazine* and *The Edinburgh Review.* He was appointed a commissioner in bankruptcy in 1828. In 1830 he became Member of Parliament for Calne. In 1834 he sailed for India, having accepted a remunerative seat on the Supreme Council there. On his return to England in 1838 he took an active part in establishing the educational system and in compiling a criminal code and a code of criminal procedure for India. Later he made a tour in Italy, afterwards turned to account in *The Lays of Ancient Rome.* His *History of England* was begun in 1839, and in the same year he was elected Member of Parliament for Edinburgh and appointed Secretary of State for War with a seat in the Cabinet. Later he devoted more of his

time to literature, and in 1848 the first two volumes of the *History* were published. Macaulay's last speech in the House of Commons was in 1853. The third and fourth volumes of the *History* were published in 1855. He was raised to the peerage in 1857 and took the title of Baron Macaulay of Rothley. In the previous year he bought Holly Lodge, Campden Hill, Kensington, where he resided until his death on December 28th, 1859. He was buried in Westminster Abbey. See *Macaulay* by J. Cotter Morison in *English Men of Letters* series (Macmillan), *Lord Macaulay* by C. H. Jones (Appleton), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

MacDonald, George, was born at Huntly, West Aberdeenshire, on December 10th, 1824. He received his education at a small school at Huntley and at King's College, Aberdeen, where he graduated in 1845. Soon after this he removed to London in order to prepare for the Congregational ministry. In 1850, after being ordained, he had charge of the Trinity Congregational Chapel at Arundel for three years, after which he removed to Manchester, there to devote himself to literature. In 1851 he married Louisa Powell, who was in complete sympathy with his ideals. He published his first book, a poem entitled *Within and Without,* in 1855. Later he removed to London and became a lay member of the Church of England. Macdonald formed intimate friendships with the Carlyles, Burne-Jones, Lord Tennyson, Matthew Arnold, The Duke of Argyll, Lord Houghton, and other well-known men. Besides writing and preaching, he was editor of *Good Words for the Young.* In 1877 he was granted a civil list pension of £100. From 1881-1902 he spent the greater part of his time in Bordighera in the interests of his health. In the next year he returned to England and resided at Haslemere in the Lakes District. He died at Ashtead, the home of his youngest daughter, on September 18th, 1905. Among his works are *Unspoken Sermons, At the Back of the North Wind,* and *The Princess and the Goblin.*

Mackay, Charles, was born at Perth, Scotland, on March 27th, 1814. He was sent to a school at Brussels, Belgium, in 1828. Subsequently in 1834 he entered upon journalistic work, and, on his return to Scotland ten years later, edited *The Glasgow Argus.* He became editor of *The Illustrated London News,* a weekly publication, in 1852. In 1857 he lectured in Canada and the United States. He resided in New York during the Civil War, acting as war correspondent of *The Times,* London. He died at London on December 24th, 1889. *Voices from the Crowd, Voices from the Mountains, Under Green Leaves,* and *A Man's Heart* are among his works.

Mallet, Paul Henri, was born at Geneva, Switzerland, in 1730. He was appointed tutor in French to the Crown Prince of Denmark and returned (1760) to Geneva, where he became professor of history in the Academy there. He died in 1807. Among his works are *Monuments of the Mythology and Poetry of the Celts, Memoirs on the Literature of the North,* and *A History of Denmark.*

Maule, Mary Katherine, was born at Pekin, Illinois, on April 9th, 1861. Her maiden name was Finigan. She was educated at the University of Nebraska. In 1878 she married John P. Maule of Fairmont, Nebraska. She resided at Denver from 1900-5, since which she has lived at New York. Besides contributing articles to the *Denver Times, The New York Herald, Sun, Times,* and *Tribune,* and to the leading magazines, she has written *The Little Knight of the X-Bar B.*

Miller, Cincinnatus Hiner (Joaquin Miller) was born in Wabash District, Indiana, on November 10th, 1841. He resided in Oregon in 1850. After

this he engaged in mining in California, returning to Oregon in 1860. He then studied law and in 1863 edited the *Oregon Eugene Democratic Register*. From 1863-6 he practised law at Cañon City, Oregon, and from 1866-70 was county-judge of Grant County, Oregon. After this he went to London, and there published his first book of poems. He spent several years in newspaper life at Washington. He died in the one-roomed log cabin built by himself in the Piedmont Hills, California, on February 17th, 1913. His principal works are *Songs of the Sierras, The Ship of the Desert, Songs of the Mexican Seas, Shadows of Shasta*, and *The Danites*. His pen-name of "Joaquin" was adopted from the Christian name of the Mexican brigand, Joaquin Murietta, of whom he wrote a strong defence. See *American Writers of To-Day* by Henry C. Vedder (Silver).

Miller, Emily Huntington, was born at Brooklyn, Connecticut, on October 22nd, 1833. Her maiden name was Huntington. In 1869 she married John E. Miller of Greenstown, Ohio. She was editor of *Little Corporal*, a children's magazine afterwards combined with *St. Nicholas*, from 1867 to 1875, and from 1891 to 1898 dean of women at North Western University. She has contributed to the leading magazines. She lives in Minnesota. Among her publications are *From Avalon, The Royal Road to Fortune, Little Neighbors, What Tommy Did,* and *A Summer at Riverside Farm.*

Miller, Olive Thorne, the pen-name of Mrs. Harriet Mann Miller, who was born at New York in 1831. She has written a number of bird-books which have proved very popular. Among the best of her books are *A Bird-Lover in the West, In Nesting Time, Our Home Pets, Little Folks in Feathers and Fur,* and *Little People of Asia.*

Montgomery, James, was born at Irvine, Scotland, on November 4th, 1771. His father was a Moravian missionary. He was educated at various Moravian settlements in Ireland and England, and in 1792 took up newspaper work at Sheffield. Two years later he purchased the newspaper with which he was engaged and continued its publication as *The Sheffield Iris*. In 1795 he was fined and imprisoned for the publication of a seditious ballad, and in the next year was again prosecuted for his criticisms of the Sheffield magistrates. The result of the trial was a fine of £30 and six months' imprisonment. He continued his connection with his paper until 1825, when he retired. A literary pension was granted to him by the government. He died on April 30th, 1854. His principal works are *The Wanderer of Switzerland, The West Indies, The World Before the Flood, Greenland, Thoughts on Wheels*, and *Original Hymns*. It is by his sacred songs and hymns that he is best remembered. See *The Sacred Poets of the Nineteenth Century* edited by Alfred H. Miles (Hutchison).

Moore, Thomas, was born at Dublin, Ireland, on May 28th, 1779. In 1794 he entered Trinity College. He afterwards studied law at the Middle Temple, London, 1799, and became very popular in society. In 1803 he received an appointment in the Civil Service in Bermuda, which he gave up in 1804. On his way back to England he paid a short visit to Canada and the United States. In 1811 he married Bessie Dyke, an actress, but, as she was not well received by his friends, removed to Kegworth in Leicestershire, where he made his home. He died near Devizes, Wiltshire, on February 25th, 1852. Moore was a brilliant conversationalist, had exceptional social talents, and was one of the most popular poets of his time. His best known works are *Irish Melodies, Lallah Rookh, Life of Byron*, and *History of Ireland*. See *Thomas Moore* by Stephen Gwynn in *English Men of Letters* series (Macmillan), *Literary Celebrities* (Chambers), and *Notes on Men, Women, and Books* by Lady Wilde (Ward).

Newbolt, Henry John, was born at Bilston on June 6th, 1862. He was educated at Clifton College, where he edited the *School Magazine,* and at Corpus Christi College, Oxford. On leaving Oxford he studied law, was called to the bar in 1887, and practised until 1899. In 1892 he published his first book, entitled *Taken from the Enemy.* His literary reputation was made by the publication of his ballads, *Admirals All.* He was editor of the *Monthly Review* from 1900-1904. In 1915 he was knighted. Among his works are *The Island Race, Songs of the Sea,* and *The Old Country.*

Newman, John Henry, was born at London on February 21st, 1801. He was educated at a private school and at Trinity College, Oxford. He was elected a fellow of Oriel in 1822. On June 23rd, 1824, he was ordained and became curate of St. Clement's Church, Oxford. He was appointed vicar of the University Church in 1828. In 1846 he left Oxford, not to return for 32 years, and in the same year went to Rome and became a Roman Catholic priest. In 1850 he founded the London Oratory. He was created Cardinal in 1879. He died at Edgbaston on August 11th, 1890. His best known works are *Theory of Religious Belief, A History of Arianism,* and *A History of My Religious Opinions.* See *Cardinal Newman,* by A. R. Waller, in the *Westminster Biographies* (Small), and *Cardinal Newman,* by R. H. Hutton (Houghton).

Noyes, Alfred, was born at Wolverhampton, in Staffordshire, on November 16th, 1880. He was educated at Exeter College, Oxford, and was engaged in writing verses even during his attendance at the university. He has lectured in England, in Canada, and in the United States, and is an honorary Literary Doctor of Yale University. In 1914 he was chosen Visiting Professor of English Literature at Princeton University. He has contributed poems to most of the leading periodicals on both sides of the Atlantic. His best-known works are *The Loom of Years, The Flower of Old Japan, Forty Singing Seamen, The Enchanted Island, Tales of the Mermaid Tavern,* and *Drake.* See *History of English Literature* by A. S. Mackenzie (Macmillan).

Ouida. See De la Ramée, Louise.

Payne, John Howard, was born at New York City on June 9th, 1792. When sixteen years of age he made his first appearance at the Park Theatre, and made a brilliant success in the character of *Young Norval.* In 1813 he visited London, where he founded a theatrical journal known as *The Opera-Glass.* In 1841 he was appointed United States consul to Tunis. He died at Tunis on April 10th, 1852, and his body was removed to Washington and interred there. He was the author of several dramas, but he is chiefly known by his immortal song, *Home, Sweet Home.*

Procter, Bryan Waller, was born at Leeds, England, on November 21st, 1787. He wrote under the name of *Barry Cornwall.* As a boy he developed a passion for reading. He was educated at a school at Finchley and at Harrow, where he was a schoolfellow of Byron. Subsequently he studied law and was called to the bar in 1831. He married a Miss Skepper in 1824, and had three daughters and three sons. His eldest daughter was the poetess, Adelaide Anne Procter. He first acquired distinction by a volume entitled *Dramatic Scenes and Other Poems,* and his tragedy, *Mirandola,* was a complete success. He died at London on October 5th, 1874. Among his other works are *The Flood of Thessaly, English Songs and Other Small Poems, Essays and Tales in Prose,* and *Charles Lamb: A Memoir.* His songs have obtained much popularity.

Rawnsley, Hardwicke Drummond, was born at Henley-on-Thames on September 28th, 1851. He was educated at Uppingham and at Balliol College, Oxford, and ordained to the priesthood in 1875. He has filled several important clerical positions and is at present vicar of Crosthwaite, Keswick, and Honorary Chaplain to King George. He has published many important works both in prose and poetry, the best known of which are *Sonnets at the English Lakes*, *Ballads of the War*, and *Memories of the Tennysons*. See *Who's Who* (Macmillan).

Reade, Charles, was born in Oxfordshire, England, on June 8th, 1814. He graduated at Magdalene College, Oxford, in 1835. He originally contemplated a legal career, and was called to the bar in 1843, but, as he was not deeply interested in the law, he sought more congenial occupation in the study of music and literature. His maiden work, a three-act comedy entitled *The Ladies' Battle*, was produced in 1851. In the next year his first novel, *Peg Woffington*, was published. He died at London on April 11th, 1884. His best works are *It Is Never Too Late To Mend*, *Hard Cash*, and *The Cloister and the Hearth*.

Richards, Laura Elizabeth, daughter of Julia Ward Howe, was born at Boston, Massachusetts, on February 27th, 1850. In 1871 she married Henry Richards of Gardiner, Maine. Her works are numerous and varied. Among them are *The Golden Windows*, *Sketches and Scraps*, *Five Mice*, etc.

Riley, James Whitcomb, was born at Greenfield, Indiana, in 1852. In 1873 he began contributing poems and dialect tales to the newspapers and these soon became very popular. His vocations have been varied. He has been in turn a sign-painter, a strolling-player, and an editorial writer on the Indianapolis *Journal*. *Rhymes of Childhood* is one of his best known books.

Roberts, Charles George Douglas, was born at Douglas, New Brunswick, on January 10th, 1860. He was educated at the Fredericton Collegiate Institute and the University of New Brunswick. After some time spent in teaching, he became editor of *The Week*, a Toronto paper. From 1885 to 1887 he was professor of English and French literature at King's College, Nova Scotia, and from 1887 to 1895 professor of economics. In 1897 he was editor of *The Illustrated American*, New York. His most important works are *Orion*, *In Divers Tones*, *Songs of the Common Day*, *The Book of the Native*, *The Forge in the Forest*, *A Sister to Evangeline*, and *The Heart of the Ancient Wood*. See *Roberts and the Influences of His Time* by James Cappon in *Studies in Canadian Poetry* (Briggs).

Rossetti, Christina Georgina, was born at London on December 5th, 1830. She was the daughter of Gabriele Rossetti, the Italian patriot, and sister of Dante Rossetti, the painter and poet. The greater part of her life was spent at London in religious duties, literary work, and taking care of her mother. She contributed several poems to the *Germ* in 1850, using the pseudonym *Ellen Alleyne*. The melancholy character of most of her poetry is accounted for by her own disappointment in love. Undoubtedly her best work is the *Goblin Market and Other Poems*, which displays an original conception, style, and imagination. She long led the life of an invalid, and died at London on December 29th, 1894. Among her other poems are *The Prince's Progress and Other Poems* and *A Pageant and Other Poems*.

Sangster, Charles, was born at Kingston on July 16th, 1822. He was forced to leave school at the age of fifteen in order to help support his mother, and obtained employment in the laboratory at Fort Henry. For the next ten

years he held a junior position in the Ordnance office, Kingston. In 1849, seeing no hope of promotion, he resigned and went to Amherstburg as editor of the *Courier*. He returned to Kingston in the next year and engaged in newspaper work in that city. In 1867 he was appointed to a position in the civil service at Ottawa. He died at Ottawa in 1893. His principal works are *The St. Lawrence and the Saguenay and Other Poems* and *Hesperus and Other Poems and Lyrics*. See *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

Sangster, Margaret Elizabeth, was born at New Rochelle, New York, on February 22nd, 1838. She was privately educated, chiefly in New York. In 1858 she married George Sangster. She began her literary career by contributing articles and stories to leading periodicals. From 1871 to 1873 she was associate editor of *Hearth and Home*, from 1873 to 1879 of the *Christian at Work*, and since 1879 of the *Christian Intelligencer*. She was postmistress of *Harper's Young People* from 1882 to 1889, and editor of *Harper's Bazaar* from 1889 to 1899. From 1894 to 1912 she contributed to *The Christian Herald* and *The Ladies' Home Journal*. She died on June 4th, 1912. She is author of *Poems of the Household, Easter Bells, Happy School Days,* and many other books.

Schwartz, Julia Augusta, was born at Albany, New York, on February 3rd, 1873. She graduated from Vassar College in 1896. Her present home is at Omaha, Nebraska. She has written some delightful books for children.

Scott, Frederick George, was born at Montreal on April 7th, 1861. He was educated at the Montreal High School and at Bishop's College, Lennoxville. He was ordained priest in 1886, and, after a short time spent in England, became rector at Drummondsville, Quebec, and subsequently rector of St. Matthew's Church, Quebec. In 1906 he was appointed chaplain of the 8th Royal Rifles, Quebec. His principal poetical works are *The Soul's Quest and Other Poems, The Unnamed Lake and Other Poems,* and *Poems Old and New*. A volume entitled *Collected Poems* was published in 1910. See *Canadian Men and Women of the Times* by Henry James Morgan (Briggs) and *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

Scott, Sir Walter, was born at Edinburgh on August 15th, 1771. When he was about eighteen months old he was attacked by a fever which left him permanently lame. He was educated at the Edinburgh High School and University. In 1786 he studied law in his father's office, and was called to the bar in 1792. He married Charlotte Margaret Charpentier in 1797. Previous to this a few of his poems had been published. In 1802 two volumes of the *Minstrelsy of the Scottish Border* were published, and in 1805 *The Lay of the Last Minstrel* appeared, at once giving its author a place among the most distinguished poets of the age. This was followed in 1808 by *Marmion*, and in 1810 by *The Lady of the Lake*, the last of Scott's three great poems. In 1811, encouraged by the extraordinary success of *The Lady of the Lake*, Scott purchased a freehold estate in the county of Roxburgh, known as *Abbotsford*. In August, 1813, he was offered the position of Poet Laureate, which he respectfully declined. The first of the *Waverley Novels*, the name given to the entire series of his wonderful fictions, was published in 1814. In 1820 a baronetcy was conferred on him. In 1826 Constable & Co., of which firm he was a partner, failed, and Scott undertook to pay all liabilities himself. This undertaking was crowned with success, though it cost him his life. In 1830 he had a stroke of paralysis, and in 1831 went to Naples for the benefit of his

health. He returned to Abbotsford in the next year and died there on September 21st, 1832. His best known novels are *Ivanhoe*, *Kenilworth*, *The Talisman*, *The Abbot*, *The Heart of Midlothian*, and *The Antiquary*. See *Scott* by R. H. Hutton in *English Men of Letters* series (Macmillan), *Life of Scott* by Professor Yonge in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

Service, Robert William, was born at Preston, England, on January 16th, 1876. He was educated at Hillhead School, Glasgow. After serving his apprenticeship with the Commercial Bank of Scotland, Glasgow, he emigrated to Canada and settled on Vancouver Island, where he commenced farming. Subsequently he travelled up and down the Pacific coast, following various occupations and experiencing many vicissitudes. He eventually joined the staff of the Canadian Bank of Commerce in Victoria, B. C., and later spent eight years in the Yukon and travelled extensively in the sub-arctics. He is now engaged in literary work. Among his publications are *Songs of a Sourdough*, *Ballads of a Cheechako*, *Trail of '98*, and *Rhymes of a Rolling Stone*.

Sewell, Anna, was born at Yarmouth, England, on March 30th, 1820. She was a daughter of the popular authoress, Mary Sewell. Anna was an invalid all her life owing to an accident in early childhood. In 1877 she published a delightful autobiography of a horse, entitled *Black Beauty*, which had a remarkable success, being translated into French, Italian, and German. She died in April, 1878.

Seymour, Mary Harrison, was born at Oxford, Connecticut, on September 7th, 1835. She was educated at Brooklyn and Baltimore. In 1861 she married Storrs O. Seymour. As well as being an extensive contributor to children's papers and periodicals, she has written *Sunshine and Starlight*, *Mollie's Christmas Stocking*, and *Through the Darkness*.

Shakespeare, William, was born at Stratford-on-Avon in 1564. He was educated at the Stratford Grammar School. Very little is known of his early life; however, it is certain that he married Anne Hathaway in his nineteenth year, and that three years later he went to London and became an actor. His first play appeared in 1594, and in the same year his *Lucrece* was given to the world. From this time his principal attention was given to writing dramas, and he became firmly established as a dramatist. He passed the last years of his life in his native town, where he died in 1616. Shakespeare is the greatest dramatic genius that ever lived. The most famous of his dramas are *Hamlet*, *King Lear*, *Macbeth*, *Othello*, *The Winter's Tale*, *The Merchant of Venice*, and *The Tempest*. See *William Shakespeare* by Sir Sidney Lee (Macmillan), *Shakespeare* by Sir Walter Raleigh in *English Men of Letters* series (Macmillan), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

Sherman, Frank Dempster, was born at Peekskill, New York, on May 6th, 1860. He graduated from Columbia University, and subsequently took a post-graduate course at Harvard. In 1887 he became a fellow of Columbia, and was instructor in architecture there until his appointment as professor. He is the author of *Lyrics for a Lute*, *Little-Folk Lyrics*, and *Madrigals and Catches*.

Southey, Caroline Anne Bowles, daughter of Captain Charles Bowles, was born at Lymington, Hampshire, on October 7th, 1786. Her first poem, entitled *Ellen Fitzarthur: a Metrical Tale*, was published in 1820. In 1829 *Chapters*

on Churchyards, a series of tales which originally appeared in *Blackwood's Magazine*, was published, and this established her chief literary reputation. She married Robert Southey in 1839. She died at Buckland on July 20th, 1854. Besides other works, she wrote *The Widow's Tale and Other Poems* and *Solitary Hours*.

Southey, Robert, was born at Bristol, England, on August 12th, 1774. He was early left an orphan, and his childhood was spent at the house of an aunt. He began to write verse before he was ten years old. He was educated at Westminster School (1788) and Balliol College, Oxford (1792). His first volume of poems was published in 1794, and in the next year he married Edith Fricker, a sister-in-law of Coleridge. Immediately after his marriage he sailed for Portugal, where he remained six months. After several changes of occupation he eventually went to live at Keswick, where he engaged in literary work. In 1813 he was made Poet Laureate. He died at Keswick on March 21st, 1843. Among his many works are *Joan of Arc*, *Thalaba*, *The Curse of Kehama* (poetry), *Life of Nelson*, and *Life of John Wesley* (prose). See *Southey*, by Edward Dowden in *English Men of Letters* series (Macmillan).

Spenser, Edmund, was born at London, probably in 1552, though the actual date of his birth is unknown. He was educated at the Merchant Tailors' School and Pembroke College, Cambridge. After taking the M.A. degree in 1576, he resided for a time in the North of England, where he fell in love with a girl on whom he bestowed the name of Rosalind. She, however, disdained his suit, and his despair is largely recorded in h[is] *Shepheardes Calendar*, a pastoral poem first published in 1579. About 157[9] he went to London where he entered the service of the Earl of Leicester, as bearer of despatches. Here he began his immortal *Faerie Queene*, at the writing of which he spent all his leisure time for many years. In 1580 he went to Ireland as secretary to Lord Grey de Wilton, the Viceroy, and lived there until 1598, receiving a considerable portion of land in the County of Cork as a reward for his services. About this time he gained the friendship of Sir Walter Raleigh, to whom he dedicated his poem, *Colin Clout's Come Home Again*. In 1589 he visited London and in the same year the first three books of the *Faerie Queene* appeared, the remainder being published in 1596. He returned to Ireland in 1590, carrying with [him] a state pension of £50 a year and the dignity of Poet Laureat[e]. He [m]arried Elizabeth Boyle in 1594 and was appointed Sheriff of Cork in 1598. S[oon] after this, during the rebellion of the Earl of Tyrone, his estate was plunde[red] and his house burned. He did not long survive this great calamity and died [in] destitution at London on January 16th, 1599. He was buried in Westmi[nster] Abbey. See *Spenser* by R. W. Church in *English Men of Letters* series [(Mac]millan), *Great English Poets* by Julian Hill (Jacobs), and *Lives of Great* [*Writers*] by Walter S. Hinchman and Francis B. Gummere (Houghton

Stanley, Sir Henry Morton, was born at Denbigh, in Wale[s] June 29th, 1841. He was the son of John Rowlands, who died in 1843. T[he] boy was left to the care of his mother's relatives until 1847, when he was sen[t] to St Asaph workhouse, where he spent nine hard years. In 1856 he ran a[way] from the workhouse and found a home with some of his relatives. Three [year]s later he shipped as a cabin-boy on board an American packet bound for N[ew] Orleans. On his arrival there, Henry Stanley, a cotton broker, took pity [on] him and finally adopted him, and from this time to the end of his life young [Stanley] was known by his benefactor's name. In 1860 he was sent to Arkan[sas] the following year his kind foster father died suddenly without mak[ing] provision for him. Meanwhile the Civil War was approaching and he

the service of the Confederate States as a volunteer in the 6th Arkansas Regiment. During the next four years he underwent many hardships and vicissitudes. In 1865 he began to correspond for the newspapers and later in the same year took a trip to Asia Minor on the proceeds of his writings. In the following year he was sent by the *Missouri Democrat* as special correspondent in the expedition against the Comanche, Sioux, and Kiowa Indians. An account of these two trips afterwards appeared in his book entitled *My Early Travels and Adventures in America and Asia*. Subsequently he accompanied the British Expedition to Abyssinia as correspondent of the New York *Herald*. In 1871 he organized an expedition to discover the whereabouts of Livingstone, the famous explorer, who was lost somewhere in the interior of Africa. He found Livingstone at Ujiji in dire want and, after spending a few weeks with him, returned to Zanzibar, from where he sent a well-equipped caravan back to the explorer. He returned to find himself famous, and proceeded to describe his African adventures in his book, *How I Found Livingstone*. In the next year he accompanied the British expedition against the Ashantis. Livingston died in 1874, and Stanley commenced the first of his great expeditions to equatorial Africa, a full account of which appeared in *Through the Dark Continent*. The last of these expeditions was made in 1889. It is he who discovered the Congo, and it was under his personal direction that the territory was opened up. He married Dorothy Tennant in 1890 and in 1895 became Member of Parliament for North Lambeth. A knighthood was conferred on him in 1899. He died at London on May 10th, 1904. Besides the books already mentioned he wrote *In Darkest Africa*. See *The Story of H. M. Stanley* by Vautier Golding in *The Children's Heroes* (Jack).

Stedman, Edmund Clarence, was born at Hartford, Connecticut, on October 8th, 1833. At the age of fifteen he entered Yale, but was suspended for irregularities at the end of his second year. In 1871, however, he was restored to his class and given the degree of Master of Arts. After leaving Yale he became a journalist in New York and during the Civil War served as war correspondent for *The World*. From 1864 to 1900 he was a leading banker of New York. This occupation afforded him the necessary time for his literary pursuits. He died at New York on January 18th, 1908. "For fifty years he enjoyed the highest literary reputation in America." In addition to his numerous poems he published various volumes of literary criticism, including *Victorian Poets* and *Poets of America*. He also edited a number of collections of verse, the most important of which are *A Victorian Anthology* and *An American Anthology*. See *American Writers of To-day* by Henry C. Vedder (Silver).

Stevenson, Robert Louis, was born at Edinburgh, Scotland, on November 13th, 1850. He early displayed a keen imagination and was eager in every kind of play, and, though ill health interfered greatly with his lessons and play, was a favorite with both masters and companions. He was brought up and trained to be an engineer, but abandoned this profession in favor of law. This he also gave up and finally adopted literature as a pursuit. His first book, *The Inland Voyage*, was published in 1878. In 1879 he went to the United States, where his health broke down. He married a Mrs. Osbourne there in 1880, who nursed him through the worst of his illness. Later in the same year Stevenson and his wife returned to England. In 1890 he took up his residence at Vailima, in Samoa, where he lived until his death. He died at Apia on December 3rd, 1894, having been terribly handicapped throughout his life by ill health, "though the child in him never died and the zest with which he threw himself into the pursuits of children and young boys was on his own account as much as on theirs." Among his works are *Picturesque Notes, Vir-*

ginibus Puerisque, Familiar Studies on Men and Books, The New Arabian Nights, Treasure Island, Dr. Jekyll and Mr. Hyde, and *The Merry Men.* See *Robert Louis Stevenson* by L. Cope Cornford in *Modern English Writers* series (Blackwood), *Modern Novelists* by William Lyon Phelps (Macmillan), and *Stevensoniana* by J. A. Hammerton (Grant).

Taylor, Bayard, was born at Kennett Square, Pennsylvania, on January 11th, 1825. He was apprenticed to a printer in 1842, and his first book, *Ximena and Other Poems,* was published in 1844. After making a pedestrian tour in Europe, he published *Views Afoot, or Europe Seen with Knapsack and Staff.* In 1849 he joined the editorial staff of the New York *Tribune,* to which he contributed a series of letters describing his travels in Europe. Subsequently he spent three years in visiting various parts of Europe, Africa, Syria, China and Japan, and from 1853-9 published a number of books describing his travels. He was in charge of the United States Legation at St. Petersburg from 1862-3, and in 1877 was appointed United States Minister to Germany. He died at Berlin on December 19th, 1878. Among his other works are *Poems of the Orient, The Masque of the Gods, Home Pastorals, Hannah Thurston,* and *Book of Romances, Lyrics and Songs.* See *Bayard Taylor* by Albert H. Smyth in *American Men of Letters* series (Houghton).

Tennyson, Alfred, Lord, was born at Somersby, Lincolnshire, England, on August 6th, 1809. He was educated at home, at Louth Grammar School and at Trinity College, Cambridge, which university he entered in 1829. Two years previously, together with his brothers, Charles and Frederick, he published a small volume entitled *Poems by Two Brothers.* At Cambridge he contracted a fast friendship with Arthur Henry Hallam. He was still an undergraduate when his *Poems, Chiefly Lyrical,* was published. In 1831 he left Cambridge, owing to the death of his father, without taking a degree. His second volume of poems, which was published in 1832, contained *The Lady of Shalott, The May Queen,* etc. His friend Hallam died in 1833, and in remembrance of him *In Memoriam* appeared in 1850. The same year he married Emily Selwood, and was made Poet Laureate. In 1853 he rented a house called Farringford at Freshwater, Isle of Wight. This residence he afterwards purchased. *Maud* was published in 1855, and *Idylls of the King* in 1859. In 1868 he laid the foundation stone of a new residence, named Aldworth, near Haslemere, which he made his second home. In 1884 he was raised to the peerage. He died at Aldworth on October 6th, 1892, and was buried in Westminster Abbey. Among his other works are *Enoch Arden, Locksley Hall, Queen Mary, Harold, Becket,* and *The Foresters.* See *Tennyson, A Memoir,* by Hallam Tennyson (Macmillan), *Tennyson* by Sir Alfred Lyall in *English Men of Letters* series (Macmillan), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

Thomas, Edith Matilda, was born at Chatham, Medina County, Ohio, on August 12th, 1854. A writer of poetical works, her poems, at times strong and delicate, and always exquisitely finished, are very popular. As a writer of prose her sketches of nature are of a high order. Since 1888 she has been editor for the *Geneva Ohio Normal Institute* in New York.

Thomson, James, was born at Ednam in Roxburghshire, Scotland, on September 7th, 1700. He was educated at the parish school, at the Abbey of Jedburgh, and in 1715 proceeded to the University of Edinburgh. He removed to London in 1725 and in the following year his poem *Winter* appeared, being followed successively by *Summer, Spring,* and *Autumn.* In 1730 he obtained, through the

influence of Lord Talbot, the Chancellor, the post of Secretary of Briefs with an income of £300 a year. He lost this appointment in 1737 owing to Lord Talbot's death. In the next year, however, he was granted a state pension of £100 a year. His famous ode known as *Rule, Britannia* first appeared in 1740. In 1744 his friend, Lyttelton, one of the Lords of the Treasury, bestowed upon him the post of Surveyor-General of the Leeward Islands with a salary of £300 a year. He died at London on August 27th, 1748. Other of his works are *The Seasons* and *Liberty*. See *James Thomson* by William Bayne in *Famous Scots Series* (Oliphant) and *Eighteenth Century Literature* by Edmund Gosse (Macmillan).

Thoreau, Henry David, was born at Concord, Massachusetts, on July 12th, 1817. His father was a manufacturer of lead pencils, which trade young Henry learned while studying for college. He graduated at Harvard in 1837. On leaving college he became a schoolmaster for a time, and taught in various places. Besides being a classical scholar of considerable repute, he was well versed in Oriental literature. He was eccentric in manners and dress, and never went to church, never voted, and never paid his taxes. In 1845 he built a small cabin by Walden Pond near Concord, and there lived a hermit's life for two years. His works deal principally with nature. He died at Concord on May 6th, 1862. His principal publications are *Walden, A Week on the Concord and Merrimack Rivers,* and *Excursions.* See *Henry David Thoreau* by B. F. Sanborn in *American Men of Letters* series (Houghton).

Trowbridge, John Townsend, was born at Ogden, New York, on September 18th, 1827. He was educated at the public schools, and after teaching for a time and working on a farm for a year in Illinois, he went to New York, where he became a writer for the press. Subsequently he removed to Boston. He became a popular writer of juvenile fiction, and was for three years the managing editor of *Our Young Folks.* "He knew the heart of a boy and the heart of a man, and has laid them both open in his books." He was one of the original contributors to the *Atlantic Monthly.* Mr. Trowbridge resides at present at Arlington, Massachusetts. His best-known books are *The Vagabonds, The Emigrant's Story, The Lost Earl,* and *A Home Idyl.*

Twain, Mark, is the name under which Samuel Langhorne Clemens wrote. His pen-name is derived from the name applied on the Mississippi to the two-fathom mark on the sounding line. He was born at Florida, Missouri, on November 30th, 1835. He learned the trade of a printer, became a pilot on the Mississippi River in 1855, and accompanied his brother to Nevada as his private secretary in 1861. Later he took up newspaper work in Nevada, San Francisco, and Buffalo. In 1867 he removed to Hartford, where he resided for the remainder of his life, varied by long residences abroad. During his latter years he made a lecture tour round the world, mainly for the purpose of raising money to pay the debts he had contracted as a member of the publishing firm of C. L. Webster & Co. The debts were paid in full. A few years later the honorary degree of Doctor of Laws of Oxford University was conferred upon him, when he made a special trip to England to receive the honor. He died at Hartford, Connecticut, on April 21st, 1910. His principal works are *Roughing It, Tom Sawyer, Huckleberry Finn, The Prince and the Pauper, The Innocents Abroad, A Yankee at King Arthur's Court,* and *Joan of Arc.* See *American Writers of To-day* by Henry C. Vedder (Silver) and *Modern Novelists* and *Essays on Books* both by William Lyon Phelps (Macmillan).

Warner, Charles Dudley, was born at Plainfield, Massachusetts, on September 12th, 1829. After graduating at Hamilton College, Clinton, New York, in 1857,

he studied law, being admitted to the Philadelphia bar in 1857. Subsequently he became a journalist at Hartford, Connecticut, and in 1884 became one of the editors of *Harper's Magazine*. He died at New York on October 20th, 1900. Among his best works are *My Summer in a Garden, The Gilded Age, A Little Journey in the World,* and *The Golden House*. See *American Writers of To-Day* by Henry C. Vedder (Silver).

Westwood, Thomas, was born at Enfield, England, on November 26th, 1814. He was a protégé of Charles Lamb, who allowed him to use his library and introduced him to many of his literary friends. In 1840 he issued a volume of poems, which was followed in 1850 by *Burden of the Bell and Other Lyrics*. He went to Belgium in 1844, and there obtained the post of director of the Tournay railway. Most of his later years were spent in Flanders. He was a keen fisherman. All Westwood's lyrics are marked by an exquisite taste. He died in Belgium on March 13th, 1888. Among his other works are *Beads from a Rosary, Berries and Blossoms,* and *The Quest of the Sangreall*. See *Poets and Poetry of the Century: Tennyson to Clough* by Alfred H. Miles (Hutchison).

White, Stewart Edward. was born at Grand Rapids, Michigan, on March 12th, 1873. He graduated M.A. at the University of Michigan in 1903. In 1904 he married Elizabeth Grant, and now lives at Santa Barbara, California. Besides contributing to various magazines, he has written *The Westerners, The Claim-Jumpers, The Blazed Trail, Arizona Nights, Camp and Trail,* and *The Adventures of Bobby Orde.*

Whittier, John Greenleaf, was born at Haverhill, Massachusetts, on December 17th, 1807. He was brought up as a Quaker, his parents' denomination, and educated at the common school in his native town. In 1830 he became editor of the *New England Weekly Review* and several other newspapers. He early took an active part in the anti-slavery agitation, and his poems did much to fan the flame of public sentiment against slavery. He died at Hampton Falls on September 7th, 1892. His principal works are *Mogg Megone, The Tent on the Beach,* and *Snow Bound*. See *John Greenleaf Whittier* by George R. Carpenter in *American Men of Letters* series (Houghton), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg), *John Greenleaf Whittier* by Richard Burton in the *Beacon Biographies* (Small), *Essays on Books* by William Lyon Phelps (Macmillan), and *That Dome in Air* by John Vance Cheney (McClurg).

Woodworth, Samuel, was born at Scituate, Massachusetts, on January 13th, 1785. He served his apprenticeship as a printer, and as soon as his term had expired he removed to New Haven, Connecticut, where he established a weekly newspaper. In 1809 he went to New York and engaged in various newspaper ventures. He died at New York on December 9th, 1842. In addition to a large number of poems, he wrote *Champions of Freedom,* a novel of the War of 1812.

Wordsworth, William, was born at Cockermouth in Cumberland on April 7th, 1770. He was educated at the Hawkshead school, Lancashire, and at St. John's College, Cambridge, where he graduated in 1791. Wordsworth hailed the French Revolution with delight and went to Paris in 1791 and became intimately connected with the Girondists. In 1792 he returned to England much disappointed by the course the Revolution had taken. At the commencement of his literary career in 1793, he was in very straitened circumstances and in this year his two poems, *The Evening Walk* and *Descriptive Sketches taken during a Pedestrian Tour among the Alps,* were published. His poverty

was relieved in 1795 by a legacy of £900 from his friend, Raisley Calvert. Later he lived for a time in Dorsetshire with his sister Dorothy, who exercised a soothing influence over him; then, after a year spent in Germany with his friend, Coleridge, settled at Grasmere in the Lake district, where he resided until 1808. His affairs were greatly improved by his appointment to the office of Distributor of Stamps in 1813, and he was able to devote much of his time to poetry. In 1842 he received a pension of £300, and in 1843 was made Poet Laureate. He died at Rydal Mount on April 23rd, 1850. Among his principal works are *Michael, The Prelude, The Excursion,* and *Peter Bell.* See *Wordsworth* by F. W. H. Myers in *English Men of Letters* series (Macmillan), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

A BRIEF LIST OF BOOKS RECOMMENDED IN CONNECTION WITH THE STUDY OF THE LIVES OF THE AUTHORS REPRESENTED IN *THE MANITOBA READERS*

A Short Biographical Dictionary of English Literature. By *John W. Cousin.* London: J. M. Dent & Sons, Ltd. Price 25 Cents.

An excellent brief manual containing biographical sketches, with critical comments, of all the leading writers of the English-speaking world.

The Blue Book of Biography. By *Charles Morris.* Philadelphia: The John C. Winston Company. Price 75 Cents.

A very handy manual of biography, useful not only for the authors, but also for lives of noted men and women in general.

Dictionary of English Literature. By *W. Davenport Adams.* London: Cassell & Company, Limited. Price $2.50.

A comprehensive guide to English authors and their works. The biographical sketches are not too brief, and are in each case to the point. Practically all the noted characters in literature are mentioned, with explanations.

A Dictionary of American Authors. By *Oscar Fay Adams.* Boston: Houghton, Mifflin and Company. Price, $3.50.

Practically every writer of prose and poetry in the United States is treated in this book. Brief biographical sketches are given together with a list of the writings of each author.

An American Anthology. Edited by *Edmund Clarence Stedman.* Boston: Houghton, Mifflin and Company. Price, $2.00.

A treasure-house of American poetry. At the end of the volume are found biographical sketches of all the authors represented in the book. Invaluable to the teacher.

History of English Literature. By *A. S. Mackenzie.* Toronto: The Macmillan Company of Canada, Limited. Price, $1.10.

An excellent brief history of English literature from its earliest beginnings down to the year 1914. The critical estimates of the authors are judicious and illuminating. The illustrations are a decided help in the understanding of the text.

American Literature for Secondary Schools. By *William B. Cairns.* Toronto: The Macmillan Company of Canada, Limited. Price, $1.00.

Contains full biographical sketches of all the leading American writers, with critical comments on their works. The book is tastefully illustrated.

A Brief History of American Literature. By *William P. Trent.* New York: D. Appleton and Company. Price, $1.00.

A well constructed and well developed history of American literature, with biographical sketches of and critical comments on the leading writers. The book is well illustrated.

Lives of Great English Writers. By *Walter S. Hinchman* and *Francis B. Gummere.* Boston: Houghton, Mifflin and Company. Price, $1.50.

Contains well written and interesting lives of all the leading authors of England from Chaucer to Browning. Thirty-three authors are dealt with, in addition to chapters on the various periods of English literature.

Masters of English Literature. By *Stephen Gwynn.* Toronto: The Macmillan Company of Canada, Limited. Price, 90 Cents.

Contains full biographical sketches of the leading English authors, with critical comments on their work and style. The criticism is fresh and direct. A very excellent book for practical use.

Home Life of Great Authors. By *Hattie Tyng Griswold.* Chicago: A. C. McClurg & Co. Price, $1.00.

Contains interesting sketches of the home life of thirty-three of the most famous men and women in literature, a large number of whom are represented in *The Manitoba Readers.*

Personal Sketches of Recent Authors. By *Hattie Tyng Griswold.* Chicago: A. C. McClurg & Co. Price, $1.00.

Constructed on the same plan as *Home Life of Great Authors,* but many new names are added, such as Thoreau, Kipling, Bayard Taylor, Robert Louis Stevenson and others.

A Study of English Prose Writers. By *J. Scott Clark.* New York: Charles Scribner's Sons. Price, $2.00.

Contains studies of twenty-six of the best known English and American prose writers. A very complete life of each is given, together with a list of books bearing on the author under consideration and an invaluable number of critical comments drawn from various sources. The laboratory method of studying literature is followed in the text.

A Study of English and American Poets. By *J. Scott Clark.* New York: Charles Scribner's Sons. Price, $2.00.

Twenty of the leading poets of England and America are treated in this volume. The plan followed is similar to that of *A Study of English Prose Writers* by the same author.

A Student's History of English Literature. By *William Edward Simonds.* Boston: Houghton, Mifflin and Company. Price, $1.25.

Famous English Authors of the Nineteenth Century. By *Sarah K. Bolton.* New York: Thos. Y. Crowell & Company. Price, 75 Cents.

Great English Poets. By *Julian Hill.* Philadelphia: George W. Jacobs & Company. Price, $1.25.

Great English Novelists. By *Holbrook Jackson.* London: Grant Richards. Price, $1.25.

In connection with the study of the full-page reproductions of well-known pictures in the text two books are cordially recommended for the use of the teacher and for the school library. The first of these is *How to Enjoy Pictures* by M. S. Emery, published by The Prang Educational Company, New York ($1.50). It contains fifty-three full-page reproductions, all of which are fully described. A specimen section from this book is quoted on page 303. The second is *Picture Study in Elementary Schools: A Manual for Teachers*, by L. L. W. Wilson, published by The Macmillan Company of Canada, Limited, Toronto ($1.25). This Manual contains one hundred beautiful full-page reproductions of famous paintings with descriptive letter press and suggestions for treatment in class.

Two excellent books to place in the hands of the pupils for classroom use are *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Scobey (40 cents) and *Famous Pictures of Children* by Julia Augusta Schwartz (40 cents), both published by the American Book Company, New York. Both books are charmingly written and contain numerous reproductions.

A very valuable series for use in class is *The Riverside Art Series* in twelve volumes, edited by Estelle M. Hurll, and published by Houghton, Mifflin & Company, Boston. The cost of each volume is 50 cents in cloth and 35 cents in paper with cloth back. The books of this series represent a wide variety of subjects: two are devoted to sculpture, Greek and Tuscan, respectively, showing the contrast between the plastic ideals of antiquity and of the early Italian Renaissance; four are given to the Italian masters of the sixteenth century—Raphael, Michelangelo, Titian and Correggio; three are representative of the seventeenth century—Rembrandt, Murillo, and Van Dyck; and one, Reynolds, of the English school of the eighteenth century; Landseer and Millet bring the series down to recent times. Each book is beautifully illustrated with sixteen full-page reproductions of the most famous works of each sculptor or artist. The pictures or statues are described at length in the text.

Other useful and interesting books are *A Guide to Pictures for Beginners and Students* by Charles H. Caffin (Doubleday, Page & Company), *Famous Pictures of Real Boys and Girls* by Lorinda Munson Bryant (John Lane Company), and *The Appreciation of Pictures* by Russell Sturgis (Doubleday, Page & Company).

THE ILLUSTRATIONS

FIRST READER

FRONTISPIECE – **The Flag.** The flag which forms the frontispiece to the *First Reader* is the Canadian Red Ensign. This is a red flag with the Union Jack in the corner and the arms of Canada in the foreground. The Union Jack is fully described on page 113. The armorial bearings of the Dominion of Canada are the arms of the four original provinces—Ontario, Quebec, Nova Scotia, and New Brunswick—placed together in the four quarters of a shield. These armorial bearings were authorized by Royal Warrant on May 26th, 1868. A reproduction of the arms is found on page 408 of *The Story of the Canadian People* by David M. Duncan (Macmillan). A full account of the origin of the Maple Leaf as the emblem of Canada is given on page 173. See *History of the Union Jack* by Barlow Cumberland (Briggs).

PAGE 11 – **Saved.** The scene of this picture is very evidently laid in the garden of a rather imposing residence. The width of the heavy stone steps, the heavy post at the right with the bent iron rail joining it to the house, the thick foliage spreading behind the post and beneath the rail, and the heavy iron at the left concealing the post and rail on that side of the step, give one an idea that the house behind is a large one. The pathway leading from the steps and the heavy foliage cause one to fancy large grounds with well-kept turf and broad walks.

In the sunlight at the foot of the steps lies a huge St. Bernard dog who with becoming dignity enjoys the warm sunshine. The little, yapping fox terrier and the busy skye have no idea of staying still very long, but wander through the grounds on mischief bent. At last as they turn a corner probably near the kitchen doorway they spy pussy also enjoying a nap in the sunshine. Here is a subject for sport, and the fox terrier with a short, sharp bark springs upon her. Puss, instantly roused, springs up and rushes away to protect herself. Over or through the hedge and from one gravel pathway to another she is nearly exhausted, and her poor little heart is thumping rapidly when she spies the St. Bernard. As puss rushes on towards him with the two noisy pursuers close behind, he lifts his head to find out what is causing the disturbance. Puss catches one glimpse of his kindly eye and then rushes in between his two forepaws and presses her little panting body close against the big protecting chest. There she rests and looks back at her tormentors with a feeling of security and as if she would say: "At last I am safe." The two little dogs who but a minute ago had pursued so relentlessly suddenly come to a standstill. Thus the dignity and independence of strength overshadows boisterousness and bullying. The calm face of the St. Bernard contrasts sharply with the fretful impatience of the fox terrier and the alertness of the little skye standing ready to spring in if he only dared.

The drawing of the picture is so admirably done, the character of each animal so clearly portrayed, that one can easily imagine the whole story.

PAGE 23 – **Feeding Her Birds.** Jean François Millet, of peasant parentage and brought up in the country, never lost his love for his early surroundings. He always maintained that he had no desire to beautify his subject, but rather, whether landscape or person, to paint exactly as he saw. His subjects were practically always drawn from his immediate surroundings and always expressed action. Even in such subjects as his "Angelus" and "The Shepherdess" the thought is of action suspended only for the moment. In fact, one may say that the mission which Millet accomplished was the dignifying of toil and the duties of peasant life.

The painting "Feeding Her Birds" is placed in the very environment that Millet loved so well. It is the doorstep of a peasant cottage, and the dooryard enclosed by the stone wall, one corner of which is seen at the upper right of the picture with the gate standing open and showing the garden beyond. The three children, the two girls and their little brother, have evidently been at play, since the eldest child still holds her doll in her arms, and in the immediate foreground is a basket, while farther back is a toy cart with its rude wooden wheels. The play has been interrupted by the mother appearing with a bowl of broth and a wooden spoon. Immediately everything is dropped and the three children seat themselves on the door step. The eldest still holds her doll, while the second girl has her arm around the baby brother who is seated between the two girls. The girls wear the close-fitting bonnets and wooden shoes of peasant children, and the little boy wears a woolen cap and wooden shoes. The mother has seated herself on a wooden milking-stool, which is slightly tilted forward, and is feeding her children just as a mother bird would feed her young. The baby brother receives the first spoonful, while the little sister is looking intently at the spoon and, with her mouth half opened, seems to hope that the next turn will be hers. Through the open gate the father may be seen at work in his garden. A friendly hen is moving up as if she hopes that a few crumbs will fall to her share. As there is generally an absence of high lights in Millet's paintings, they are very difficult to reproduce. In the text no one of them is very satisfactory. Reproductions that bring out the details clearly are found in all of the books mentioned in this section.

Julia Augusta Schwartz in *Famous Pictures of Children* (American Book Co.) has the following admirable description of "Feeding Her Birds": "Millet himself said that in this picture he had tried to give the idea of a nest of birds being fed by the mother bird. The man in the background works to feed his young. The cottage is like a nest. It has rough plaster and uneven stones laid on top of one another, like the twigs in a nest. A vine climbs up beside the door and overhangs the window. The leaves make the little home seem like a cozy nest. The children sit snugly close together as if in a nest. With their long aprons and wooden shoes they look almost as much alike as three little birds. The girls wear bonnets tied under their chins. The boy has a cap topped with a button. The mother is dressed in darker stuff, just as a mother bird has thicker feathers than the young ones. She wears one handkerchief around her head and another around her neck. She bends towards the children in a brooding attitude. The spoon in her hand looks pointed, almost like a bird's beak. The children's noisy play has hushed. They are like young birds who stop their hungry peeping as soon as they see the mother bird on the edge of the nest. And, like the father bird hunting for more worms to drop into the ever open mouths, the man in the orchard keeps on at his digging. All his life Millet had to work hard to care for his family of nine children. Once, when they lived in Paris, they had so little to eat that they nearly starved. Their friends found them just when the babies had eaten the last bit of bread. The mother and father had eaten nothing for two days. Millet's first thought was always for his little sons and daughters. He had to

work day in and day out to earn enough money to buy food and fire and clothes for them. Since he had to work so hard himself, he thought of birds as working to feed their young ones. Like all of Millet's pictures, this one of 'Feeding Her Birds' tells the story of work. The hen must scratch for a living. The little sister takes care of her baby brother. The elder sister nurses her doll. The mother cooks the broth for the children. And the father works for them all. The beauty of this painting lies in its truth and feeling. It is a picture of real people as they really looked. The home is a safe and happy nest. The mother and father forget themselves in living for their children. In the little ones they see love and joy and hope for the future." Another equally good description of the picture is found in *Jean François Millet* by Estelle M. Hurll in *The Riverside Art Series* (Houghton). See also *Famous Pictures of Real Boys and Girls* by Lorinda Munson Bryant (Lane). The original painting, exhibited first in 1861, was presented by a purchaser in 1871 to the museum at Lille, where it is at present.

Jean François Millet was born on October 4th, 1814, at the village of Gruchy, in the district of La Hague in France. He belonged to a poor peasant family, and while still very young was obliged to work in his father's fields. His desire to draw began with his trying to copy the pictures in an old family Bible. After this he spent the noon-hour, while his fellow laborers were eating and sleeping, in sketching with pencil and paper the surrounding scenery. At last his father recognized the boy's ability and took two of his drawings to a painter in Cherbourg. The criticism was so favorable that Millet was sent to Cherbourg to study art, his family denying themselves even necessaries to pay his expenses. The village priest had also taken an interest in him and had taught him Latin.

Millet's whole life was hampered by poverty, and also by his unusual methods of work, which did not meet with the approval of the artists with whom he studied. In 1837 the Municipality of Cherbourg granted him an annuity of 400 francs, which enabled him to remove to Paris. There he studied under a number of great artists, but the annuity was paid so irregularly, and at length withdrawn, that he was forced to depend upon the sale of copies of well-known pictures and small portraits painted by himself, which he sold for about two dollars each.

In 1841 Millet married Pauline Ono of Cherbourg, but she died three years later. In this latter year his first pictures—"The Milkmaid" and "Lessons in Riding"—were accepted by the Salon in Paris. In 1845 he married Catherine Lemaire, who bravely and proudly bore the life of poverty with her husband. They lived in Paris for some time, until a wealthy patron of art, who had heard of the artist's distress, bought one of his pictures for 500 francs. This enabled them to buy a small three-room cottage in the forest of Fontainebleau, where Millet spent the remaining twenty-seven years of his life with his wife and nine children. There he lived in the open air, gave up all ideas of conventional art, and painted pictures of the peasant life which he had known so well in his youth.

Towards the end of his life Millet gained some recognition from the public, and in 1867 he received the medal of the Legion of Honor. This distinction, however, was clouded by the death of Theodore Rousseau, the artist, who had stood by him faithfully through his many trials. He never recovered from this blow, and when he died on January 20th, 1875, he was buried beside his friend in the churchyard of Chailly. Since his death his pictures have been sold for immense sums. See Estelle M. Hurll's *Jean François Millet*, Julia Augusta Schwartz's *Famous Pictures of Children*, *Stories of Famous Artists* by Olive Browne Horne and Kathrine Lois Scobey (American Book Co.), and *Millet* by Romain Bolland in *The Popular Library of Art* (Duckworth).

PAGE 26 – **Shoeing the Bay Mare.** Edwin Landseer is probably the best-known of all animal painters. This is due not only to the excellence of his work but to the manner in which he treats his animals. Under his brush they become almost human; in fact, he has been rather severely criticized for this, since some of his animals became almost grotesque in their humanity. Muller says: "He paints the human temperament beneath the animal mask. His stags have expressive countenances and his dogs appear to be gifted with reason and even speech. At one moment there is a philosophic dignity in their behavior, and at another a frivolity in their pleasures. This habit of bringing animals on the stage as if they were actors of tragical melodramatic or fanciful scenes, made him a peculiar favorite with the great mass of people."

The setting of "Shoeing the Bay Mare" is a blacksmith shop in a quaint English village. The floor of the shop is of stone slabs, and the thickness of the walls may be seen at the window-pane. That the blacksmith is a lover of all animals may be judged from the great dog, called Laura, lying in the foreground and watching his work with such interest, and from the rude bird-cage hanging on the wall near the window, and from the fact that both donkey and horse stand without halter, and all stand together in such a friendly group. Beside the blacksmith is a box and the tools he will require in his work, while a horseshoe and other tools are at hand on the rude wooden bench near his hand. The bay mare, a friend of the artist's and answering to the name of Betty, was so accustomed to coming to this shop regularly to be shod that when the regular time came round, she presented herself of her own accord to receive her new shoes. The blacksmith fits the shoe with care, first heating the iron red hot at the forge just behind the horse, and, shaping it with care, plunges it into cold water to harden it. The shoe is then heated again and holes made in it in order to nail it to the hard hoof of the horse. The two front feet have been shod and the smith is now at work on the near hind foot. The fitting of the hot shoe is quite painless since the hoof is so thick and the blacksmith works so skilfully that the mare Betty is not in the least afraid, but has her head half turned as if watching the work with interest.

Estelle M. Hurll in *Landseer* in *The Riverside Art Series* (Houghton) says: "The painter has arranged the four figures of the picture in such a way that we may see each one in a characteristic pose. The bay mare is, of course, the chief attraction—a fine high-bred creature, with straight legs, arching neck, and gentle face, marked on the forehead with a pure white star. Landseer exerted his utmost skill in reproducing the texture of the glossy hide. Its beautiful sheen is more striking by contrast with the shaggy hair of the donkey. It was a clever thought to place this plebeian little beast beside the aristocratic, high-spirited horse. The donkey bends his head in a deprecating way below Betty's handsome neck, and the horse permits the companionship of an inferior with gentle tolerance. There is something very appealing about the donkey, a patient little beast of burden, meekly bearing his saddle. The bloodhound shows no little curiosity as to the shoeing process, as if it were something new to her. She sits on her haunches, thrusting her head forward, the long ears drooping, the sensitive nose sniffing the strange odors. Among these dumb companions the blacksmith feels himself surrounded by friends. He is a lover of pets, as we see by the bird-cage hanging in the window. His sturdy frame looks equal to the demands of his trade, which are in fact very laborious. It is grimy work and only the roughest clothes can be worn. A big leather apron, with a cut down the middle, is, as it were, his badge of office. Our blacksmith does his work with conscientious earnestness, concentrating all his thought and energy upon each blow of the hammer. The task completed, he will take an honest pride in the good piece of work he has done for Betty."

The original painting, exhibited first in 1844, was bequeathed by Mr.

Joseph Bell to the National Gallery, London, where it now hangs. Its size is 4 ft. 8 in. by 3 ft. 8 in.

Sir Edwin Landseer was born at London on March 7th, 1802. He was the third and youngest son of John Landseer, an artist and engraver. The Landseer children were all fond of drawing and both their father and mother encouraged them in their youthful efforts. Their father considered general education as less important than definite training, and since his little son Edwin showed no love for books, but a strong desire to draw, he encouraged him in this. The Landseer children were very often to be seen with sketching block and pencil upon Hampstead Heath, drawing the sheep and goats and donkeys which grazed there, and great was their delight if on their return their mother recognized any animals which they had drawn. At one time their attention was attracted by a great Newfoundland dog with its foster-child, a lion cub, which were exhibited in a shop window in Fleet Street. But while others came to gaze in curiosity, the Landseer children made numerous sketches of this odd friendship. They had so many pets of their own that on this account their father was at one time refused a house which he wished to rent.

Edwin Landseer used to enjoy watching his father making etchings, and when only seven years old he made a very successful one himself of a lion's head. Before 1812 he had made seven more etchings and in 1813 he received his first prize, the silver palette awarded by the Society of Arts for an animal drawing. His favorite subject was dogs, and his first picture exhibited at the Royal Academy in 1817 was a portrait of a terrier called Brutus, father of his own well-known dog of the same name. In 1820 he turned his attention to lions, and for two years he studied these closely, even availing himself of an opportunity to dissect a dead lion.

In 1827, when only twenty-four years old, he was elected an associate of the Royal Academy, and in 1831 he received the full honor of membership. About this time he began to introduce into his pictures of dogs somewhat human characteristics, as in his "High Life and Low Life," in which the well-bred dog and the mongrel dog reflect social distinctions.

His bright disposition and attractive manner won him many friendships, and he became the intimate friend of many people of high social standing. In 1839 Queen Victoria visited him quite unexpectedly and informally in St. John's Wood, where he had set up a house and studio of his own, and requested him to paint a portrait of herself, which she wished to present to Prince Albert before their marriage. From this time he became an intimate friend of the Queen and the Prince Consort, and from 1841 to 1844 taught them etching, as well as painting portraits of several members of the Royal Family. An interesting little story is told of the way in which the artist once gained an interview with the Queen. He had been kept waiting for some time, and growing impatient he took pencil and paper from his pocket and sketched two dogs. One had his ears pricked up as if listening for a footstep and the other carried in his mouth a card with the name of the artist upon it. This he sent in to the Queen who, acting on the hint admitted him at once. Because of their friendship and of his acknowledged success Queen Victoria knighted him in 1850.

The artist formed a close friendship with Sir Walter Scott and visited him frequently in his Highland home. Both men loved animals, especially dogs, and each felt a keen apreciation of the special talent of the other. These visits left a decided impression upon the work of Landseer. He enjoyed the sport of deer-stalking even though at times his "shots" were made with pencil and paper rather than with gun and powder. He learned to love the Scottish character and visited many a shepherd in his lonely cottage. Many of his most famous pictures are of subjects gathered on these Highland visits, such as "The Monarch of the Glen," "The Sanctuary" and "The Highland Shepherd's Chief Mourner."

Landseer's bright disposition was at times clouded with fits of melancholy, and for some time about 1862 his reason was seriously obscured. He recovered from this, but in 1868 a railway accident, which left a bad scar upon his head, affected him in such a way that these times of depression became very frequent. His last works executed during an interval of recovery were a portrait of Queen Victoria, and the lions for the Nelson monument in Trafalgar Square in London. He died on October 1st, 1873, and was buried with public honors in St. Paul's Cathedral. See *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Scobey (American Book Company), Estelle M. Hurll's *Landseer* in *The Riverside Art Series* and *Pictures Every Child Should Know* by Dolores Bacon (Doubleday). An interesting sketch of Landseer to read to children is found in the *Third Reader* of *The Alexandra Readers* (Macmillan).

PAGE 35 – **A Happy Home.** In this picture the artist shows us the home-life of the little red squirrel. In the winter the squirrels have lived in hollow trees upon nuts which they had stored away in secret places in the autumn. But when early spring came they built nests of withered grass in a safe resting-place in a tree. In May three tiny squirrels were born in the nest and the father and mother squirrel were kept very busy taking care of their tiny family.

In the picture the three babies have grown old enough to crawl up to the edge of the nest. The little mother is standing close at hand on the branch of the tree and is looking quite as expectantly as the babies to see what Father Squirrel has brought home for dinner. Father Squirrel has been away to one of his autumn store-houses and has brought back a hazelnut with the husk still on it. He is holding it in his right fore-paw, while he uses his hind feet to climb the tree and steadies himself with his left fore-paw.

There is a strong contrast between the strength of the parent squirrels and the weakness of the baby squirrels in the nest. The two older squirrels are alert, with bright eyes, strong claw-like feet and sharp nails which aid in climbing, and with long bushy tails turned up over their backs. The babies are quite as interested in the situation but have not the strength to show it in the same way. In their eagerness they would like to have the nut even before Father Squirrel is ready to give it to them. In trying to get over the edge of the nest the two in front have been forced into rather funny positions. The one nearest the mother squirrel has reached so far over the edge that he is in danger of falling out, and lies sprawling over the edge, while the little one next to him is holding on for dear life in fear of slipping back. The little one behind seems to be appealing to his mother to help him over the edge of the nest. *See page 334.*

PAGE 47 – **See What Mother Has Brought Home.** This picture, the scene of which is laid in Germany, portrays the interior of a peasant's cottage. The old-fashioned drop-leaf table, the plate-rack with its rows of plates and the kitchen utensils hung from holes along the edge of the shelves, the old fireplace at the right of the picture and the little square four-paned window above with the lifted wooden shutter form an attractive setting for the picture.

When the mother went out to market she had left her four children, two girls and two little boys, to keep house. One of the girls had busied herself with knitting a stocking while the other had read to her two little brothers from the book which we see lying on the floor in the fore-ground.

But when the mother returned with her purchases everything else was forgotten. The knitting was left on the chair in such haste that the ball rolled to the floor and the book was dropped. We may imagine that the mother had come in and had placed her purchases on the table, her shawl on the back of the chair, and her umbrella standing against the table, while she went out to

see something which required her immediate attention. In the meantime she had told the children they must not touch anything till she returns, when she would show them what she had bought.

The basket does not rouse their curiosity, but the temptation to see what is in the little wooden cage is too great; they determine to take one little peep, and lift the cloth a little way off the front of the cage. The girl behind the table is both pleased and amused with what she sees, while her sister at the end of the table views it with a more sedate interest. The little boy between the two sisters shows the keenest pleasure in his beautiful face, and one cannot but be sorry for the other little fellow who is standing on tiptoe and trying his best to see over his sister's arm.

We cannot see how the two children behind the table are dressed, but the two at the end are typical German children, the little boy with his fair hair and sturdily built body, and the little girl with her braided hair wound round her head and with the short full skirt and bodice and apron, white stockings, and black boots.

The whole is a pleading scene of happy family life, and we may imagine further that the good-natured house-mother will come in in a minute, and while pleasantly rebuking their impatience, will remove the cover from the cage and tell them all about her visit to the market.

Johann Georg Meyer von Bremen was born at Bremen, in Germany, on October 28th, 1813, and died at Berlin on December 24th, 1886. He was best known as a painter of children and scenes in which children appear.

PAGE 59 – **I See You.** This picture might be called "Two is company, three is a crowd." A puppy and two kittens are in a barn, and from the straw-roofed kennel and the basin of water one may conclude that the barn is their home. But alas for poor puppy, he is forced to [illegible] around the corner of his kennel with coaxing and rather envious eyes while [illegible] two little kittens with heads together tell each other pussy-cat secrets. And perhaps the secrets may be about puppy himself. Kitty who is looking straight ahead with a sorry, shocked expression may be learning that puppy has stolen a piece of meat, or that he had run away with a pair of rubbers that had been left outside the front door, and had chewed them in pieces. In any case, the two kittens are so absorbed in their own conversation that puppy is left quite out in the cold, and they are not paying the slightest attention to his very evident desire to be allowed to play with them.

PAGE 71 – **Can't You Talk?** This picture shows the back of a farm-house with a flag-stone walk leading from the door. The washing bench stands against the wall and upon it is a tub of water with the handle of a dipper showing above its edge. The little child, not hampered by too many clothes, has wandered out to play on the flag-stones. Pussy probably has been the child's playmate, but now she leans rather dejectedly against the doorway while the Collie dog attracts the attention of her mistress. The little girl has been telling Collie all her childish gossip, and she cannot understand why she gets no answer. At last in wonder she says to Collie, "Can't you talk?" Collie hangs his head rather humbly, as if he quite understands everything and would gladly bear his part in the conversation if he only could. The expression of mingled wonderment and apology on the face of the dog is admirably portrayed.

PAGE 83 – **Little Chicks.** The title of this picture refers not only to the flock of chickens, but it also affectionately includes the baby who is feeding them. The mother hen has hatched out her nine little chicks, and for fear they should

be trodden on by the larger animals of the farm-yard, or lest she should lead them away where they might be lost, she has been shut up in a coop just outside the stone wall of the garden. The front of the coop, however, is made of slats far enough apart to allow the chickens to go in and out. Thus they may play and scratch in the ground and grow, and when they are tired they may go back to their mother and nestle close under her wing. And for the mother hen's comfort a covering has been thrown partly over her coop that she may not suffer from the heat, and the feeding-plate has been placed near enough to enable her to put her head between the slats and eat from it.

And on this beautiful summer day the baby's mother had brought her down from the house through the orchard, with its gnarled apple-trees and stone wall with the sunflowers and vines growing near it, that the baby may feed the little chicks. The mother has opened the gate just enough to allow the baby to pass through. She holds the gate with one hand, while in the other she holds the bowl of food and leans against the stone wall watching the little chickens. The baby is not at all afraid, but stands with food in both hands coaxing the little chicks to come to her. Three have already turned towards her, and doubtless the others will follow as soon as they discover the tempting morsels held out to them.

The whole scene with its attractive subject, summer atmosphere, and glimpses of distant fields forms a very pleasing picture.

PAGE 95 – **Leaving the Hills.** This large flock of Highland sheep have been grazing on the hills during the summer. There the shepherd and his faithful dogs have watched over them night and day, and kept them from wandering away and being lost. But the summer months have passed and the hillsides are becoming brown and bare, and now the whole flock is being brought back to the shelter of the valley where they may be more safely protected from winter storms.

Before they were taken to the hills in the spring, their fleeces had been carefully sheared, but we can see in the picture that these have been replaced by new ones, which have grown during the summer and which will be left on during the winter to protect them from the cold. These sheep, unlike those we are accustomed to seeing in Canada, have long curled horns.

The flock led by the strongest of their number are following a path, but as is their custom are crowding so closely together that they have spread out on either side well beyond the roadway. They have reached more level ground as the foreground indicates, but in the background rise the hills which they have left. The careful shepherd may be seen following closely behind and partly obscured by the cloud of dust which has been raised by such a number of small tramping feet.

Joseph Farquharson, who was born in 1847, comes of an old Aberdeenshire family, and studied art in the schools of the Royal Scottish Academy. He was elected Associate of the Royal Academy in 1900, and has exhibited in the Royal Academy, the Royal Institute of Painters in Oil, the Art Gallery in Liverpool, etc. At present he lives in London. His works have been criticized as being too exact and realistic and "wanting in glamor and poetry and that personal perception of reality which is worth all the realism in the world. It has its own claims to consideration, however, and in its particular way it is excellently done." Also, it has been said, "His warm sunsets over weary wastes of snow through which half-frozen streams soak their sluggish way, his driving snowstorms with half-blinded shepherds and forlorn-looking sheep, and his winter woods through the intricacies of whose frosted boughs and tangled red after-glow gleam and burn are well drawn and admirably put together, studied in every detail, refined in tone, and wonderfully true in general effect."

SECOND READER

FRONTISPIECE – **Mother and Daughter.** Marie Louise Elizabeth Le Brun, whose maiden name was Vigée, was born at Paris in 1755. Her father was a portrait painter in a small way, but his name was to become famous through his daughter's talent. Even when she was but a child her father prophesied that she would become famous. She studied under several famous artists and made such progress that everybody was astonished, and many celebrities and persons of note flocked to the studio to see her wonderful work. In spite of great industry, she was soon unable to fill all the orders for portraits which came to her.

After her father's death in 1768 Elizabeth Vigée was obliged to support herself and her mother by making copies of famous paintings. From this time her life was not a story of unmixed happiness. When she was fifteen, her mother married a jeweller whose chief object in life seems to have been to appropriate as much as possible of his step-daughter's earnings. At last to escape from this she secretly married Pierre Le Brun, a dealer in pictures, whose light nature and spendthrift habits caused her much unhappiness. Her only real happiness seems to have been in the love of her daughter and her friendship with the unfortunate Marie Antoinette.

Marie Antoinette was born in Austria in the same year that Elizabeth Vigée was born in Paris. When the princess came to France to marry the son of the Dauphin the young artist was just beginning to be known, and when the princess ascended the throne of France with her husband, Louis XVI, the artist was elected to the Academy of St. Luke. Both she and the queen were at that time nineteen years of age.

Marie Antoinette sat as many as thirty times for Vigée Le Brun, as she was known after her marriage, and a warm friendship sprang up between the two women. In fact, to tell the story of their lives would be to tell the story of France at this period of her unrest and misfortune. When at last the royal family was deposed and executed by the citizens of France, Vigée Le Brun with her young daughter Jeanne fled from her native country and spent many years wandering in Italy, Austria, and Russia. Everywhere she went she found that the knowledge of her fame had gone before her, and so many orders for portraits poured in that, freed from her dissipated husband, fortune at last came to her. Russia was the country which gained her real affection and she always spoke of it as her "second home."

At last in her forty-sixth year Vigée Le Brun returned to France. But just before this another great grief came to her. Her daughter, whom she had loved so devotedly, turned completely against her and married without her approval. As she drew nearer to France, the realization of the great changes and the horrors which had taken place there came to her and she almost turned aside. But on reaching Paris the reception which greeted her wiped away much of the feeling of regret. Even Pierre Le Brun, whom she had divorced some years before, had arranged a welcome for her.

Even after her return to France the spirit of roving was strong, and she spent three years in England and visited Switzerland many times. But at last she settled in Paris. Her husband and daughter died before her, and she was left alone in her old age except for the care of two nieces. She died in her eighty-seventh year and was buried at Lourveciennes, but later her body was removed to the New Cemetery, and upon the monument was placed the inscription, "Here, at last, I rest."

Her best-known portraits are those of Marie Antoinette and her children and the two portraits of herself and her daughter. The portrait in the *Second*

Reader is one of these and along with three other famous portraits by Madame Le Brun now hangs in the Louvre Gallery in Paris. The picture reveals clearly the great affection between the artist mother and her little child. The head nestled against the mother's neck, and the clinging arms show just how the little girl loved her mother, and the mother's arms are placed around the child so protectingly that from their position and the drop of the shoulder, as well as from the sad half-smile of the mouth, one may read something of the devotion which she lavished upon her little daughter.

Julia Augusta Schwartz in *Famous Pictures of Children* (American Book Co.) says: "The group best known nowadays is this which is often called by the name of 'Mother and Daughter.' The little girl has run to throw her arms around her mother's neck, and is held close in a loving clasp of hands about her waist. Both bright faces are turned to gaze out of the picture. They look much alike. The child has blue eyes, a saucy mouth, beautiful teeth, and a rosy complexion. Her hair is waving loose, while the mother's is curled and coiled, and fastened by a band of ribbon. The mother's white garment falls from her bare right shoulder. It is loosely tied with a fringed sash, and hangs down in clinging folds. Across her knee lies a robe of heavier stuff. The daughter's dark frock is cut low at the throat, and has the sleeves rolled back to show the plump little arms. Her round cheek is pressed impulsively against her mother's soft neck."

A very interesting account of Vigée Le Brun is given in Julia Augusta Schwartz's *Famous Pictures of Children.* See also *Vigée Le Brun* by Haldane Macfall in *Masterpieces in Colour* (Jack).

PAGE 13 – **Our Play-time.** This is the picture of a comfortable kitchen living-room, and the time is after the evening meal. At the left of the old-fashioned fireplace are two shelves which contain a number of familiar articles, the long-spouted tea-pot, two or three tea caddies and jars on the upper shelf, and on the lower medicine bottles and a box which probably contains business papers. There are two books lying on the box, one of which we may suppose to be the family Bible.

At the right of the fireplace the kitchen clock hangs on the wall, and against the side wall is the old-fashioned kitchen "dresser" with its shelves for dishes above and the pot-closet below. Above the fireplace is a little marine picture with a boat coming to anchor in the moonlight. On the shelf may be seen two tall candlesticks and an old tea-pot, probably heir-looms, and in the two jars are bullrushes and daisies. Beneath the shelves at the left the father has hung his hat and cap, and on the same nail with the hat one of the children has hung a hoop. Across the fireplace is a line on which the housewife is drying her tea-towels.

The mother is washing the dishes at the table, and the grandmother sits in her easy-chair beside the fire with her knitting, while the cat lies comfortably at her feet. The father occupies the other chair and enjoys the hour of rest after his day's toil. Beside him stands his little daughter, the eldest child of the family. The little boy has left his toys scattered on the floor while he shows his grandmother his picture book. Baby has been on the floor beside the drum and bugle and kite. But Master Baby is attracted by the toy horse which lies on its side just beyond his reach. Then quite suddenly something happens which causes everything else to lose its interest. Mother looks up from her dish-washing, grandmother stops her knitting and lays her hands gently on her dear little grandson's shoulder to draw his attention to the wonderful thing which has happened. Father takes his pipe from his mouth and lifts his other hand protectingly and the sister bends forward watching with delight. Baby has made up his mind to have the horse, and so discovers that

he can move along the floor all by himself. He creeps a little way and with an expectant look in his dear little face puts out his hand to touch the desired object.

The whole charm of this picture lies in the comfortable homelike surroundings and the loving, happy expression on all the faces. All eyes, even those of the cat, are directed towards the dear baby, the darling of the family.

PAGE 23 – **The Watering Place.** This is probably one of the pictures which Rosa Bonheur sketched in the days when, with a lunch in her pocket and with sketching block and crayons, she wandered over the fields, drawing whatever attracted her fancy. The scene is laid in a meadow with a marshy stream. Judging from the hazy atmosphere and the short shadows the time is the noon hour of a hot summer day. The brightness of the light in the foreground, the ducks swimming in the stream, and the hazy background, with its trees not so much concealed by distance as by the atmosphere, all add to this impression. At this hour the shepherd, with the aid of his dog, has brought his flock to the water to drink; the cows have also come for the same purpose, and perhaps to stand and cool themselves in the stream beneath the shade of the great trees. But something has happened which attracts attention, and the shepherd, his dog and some of his sheep, as well as the beautiful cow in the foreground are all looking in the same direction. Perhaps they have just now spied the artist who has arrived and has begun to make her sketch. The cow coming up from the water beyond the tree seems just to have discovered the two others, and, coming towards them, attracts the notice of the one facing her, who stands all unconscious of the centre of interest of her companion and of those on the other side of the river.

Rosa Bonheur, one of the most famous of women painters, was born at Bordeaux, France, on March 22nd, 1822. Her father, who was of Jewish descent, was an artist and the director of the Free School of Design for Girls in Paris. As a child she was very fond of out-of-door life and a close companion of her brother who also became an artist. It is said that the two children spent their days wandering through the fields and watching the squirrels and wild rabbits, returning at night to play with and feed their pet lamb. When the family moved to Paris from Bordeaux, Rosa went to school with her brothers, who thought her as good a playfellow as any of the boys in the school. Later when she was sent to a convent she gave the sisters much trouble, because instead of attending to her school work she would play truant and go to the Bois de Boulogne which was then in quite a wild state. There she would spend her day watching the squirrels and making sketches of them in the dust with a stick. At last, after she had been sent home from school for intimidating the other little girls by insisting on their playing boyish games and also for destroying the rose garden with her wooden sword, her father decided to allow her to remain at home. She was apprenticed to a dressmaker, but was so unhappy that her parents were obliged to allow her to follow her own inclination and study art. She spent her time in her father's studio drawing with charcoal or modelling in clay. Later she visited the Louvre and made copies of the pictures which were so perfect that many stopped to admire them and to encourage her. Her love of animals was so great that she said she hoped one day to own a farm on which she would have two of every kind of animal that came out of the ark. This love of animals led her again to the country where she sketched animals at work and at rest. These sketches resulted in her first recognized picture, "Oxen Ploughing," which was exhibited when she was eighteen. This was painted away from home. Her father, whose failing health prevented him from going any distance from home, did not see it until it was finished. When he made the effort to see it, he was delighted, and exclaimed: "My daughter, you will be a great artist."

From this time on she devoted herself entirely to animal subjects, and worked so industriously that three years after her first picture had been accepted she had exhibited fourteen pictures. When her father died, she had gained such recognition that she was appointed to take his place as Director of the School of Design for Girls, a position never before occupied by a woman. She spent so much of her time sketching in stock-yards and stables that she found her long skirts very inconvenient, and finally decided to adopt men's dress. Her famous picture "The Horse Fair" required eighteen months of strenuous work sketching horses and their grooms, but the success achieved more than repaid her for her efforts.

At one time she visited Scotland, the land which she desired to visit because of her own and her brother's early love for Scott's novels. Her best-known picture resulting from this visit is "Changing Pastures," which appears on page 186 of the *Third Reader*.

Her love of animals became so well known that she received presents from all parts of the world, and her back garden became quite a complete menagerie. These animals became perfectly tame, and she used to say that to gain the love of wild animals one must first love them.

The moment which Rosa Bonheur considered the happiest in her life was when the Empress of France, who greatly admired her pictures, came to her studio and pinned upon her breast the Cross of the Legion of Honor. After her position was established she owned two homes, one in the midst of Paris and the other in the country near the village of By. With her lived two close friends, a lady and her daughter. Once when her country home was surrounded by German soldiers the Crown Prince of Prussia, who was in command, gave orders that it should not be disturbed.

Rosa Bonheur died in 1899. Notwithstanding the peculiar life which she led and her rough and unusual appearance, she was a woman of strong affections and a delightful companion, beloved by all who knew her. An excellent biographical sketch, full of the most intimate detail, is found in *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Scobey (American Book Co.). See also *Lives of Girls Who Became Famous* by Sarah K. Bolton (Crowell).

PAGE 25 – **The Nursery.** This picture has for its subject one which is always attractive to artists, viz.: sheep or lambs. The setting is a beautiful bit of English country in the springtime. One sees the roof of a distant house half-hidden by foliage in the background. Just inside the fence, which has evidently seen many changing seasons, is an old English hawthorn, laden with blossoms. The woman and her little girl have followed the path through the grassy flower-strewn field to the corner where the four little lambs are to be fed, and on the way the little girl has picked some of the flowers which she now holds in her hands. The lambs have been separated from their mothers and are being fed from a bottle just as a baby would be fed. The nearest, a sturdy little fellow who has learned to fight for his rights, is being fed first, while the next one is impatiently trying to push him aside. The third is forced to wait his turn in patience, since, judging from lack of firmness in his stand, he has not yet grown strong enough to fight his own battles. The little lamb across the path is evidently the baby of the group and not nearly strong enough to fight his way, and may even be waiting for his first lesson in drinking from the bottle. The woman wisely satisfies the stronger and more greedy of her little nursery so that they will allow the baby lamb to have his meal in peace. And all the while the little girl stands near with a pleased and interested expression, as her mother cautiously watches that the greedy little lamb may not take his milk too quickly and choke just as a baby sometimes does.

Sir Ernest Albert Waterlow, R.A., was born at London and still resides there. He is President of the Royal Society of Painters in Water Colours, and is a landscape artist.

PAGE 35 – **Butterflies.** This picture is a pretty fancy, in which the artist associates the thought of the little girl upon the swing with the butterfly which she seems to be coaxing to light upon her bare toe. The other butterfly near the tree is also flying towards the child as if attracted by a kindred nature. To add to this thought, the draping on the child, which has spots upon it similar to the spots upon a butterfly's wings, her light white draping beneath this and her flying hair as well as the motion of the swing, all seem to point out the similarity between the care-free child and the butterfly. The setting of this picture is a beautiful bit of park, with its large trees fading away into the perspective of the background, and the sunshine of the summer day beautifully brought out in the high-light upon the leaves above the child, and falling upon her head and blowing hair.

Kate Macready Dickens, the second daughter of Charles Dickens, was born in Devonshire Terrace at London in 1839. She was named for her mother and for Macready, the celebrated actor, who was her godfather. Dickens was very fond of his family, and his two daughters especially were his very close companions. Kate Dickens began to study art when quite a child and received instruction both in London and in Paris. She was married in 1860 to Charles Allston Collins, an artist and writer, who died in 1873, after a long and trying illness. Since her marriage with Charles Edward Perugini, an artist of Italian parentage born in Naples, she has made her home in Kensington. Her paintings are mainly portraits and subjects connected with childhood, and she has exhibited in the London Royal Academy and in the New Gallery.

PAGE 48 – **On the Alert.** This solitary stag stands on guard in the midst of a wood. An unusual sound has caught his ear and he stands with head erect, ears pricked up, and eyes watching with worried gaze, striving to catch by sight or hearing the cause of the sound or the direction from which it comes. The ground is lightly covered with snow and the trees in the foreground are bare, but farther back one sees through the bare branches the needles of the evergreen trees. One cannot but admire the beautiful form of the stag as he stands, his arched and branched antlers, his long thin legs so fitted to carry him far and fast, his rounded body and furred neck, and the face almost human in its expression of hunted fear.

The picture gives us some idea of the artist's appreciation of the grandeur and solitude of nature, and of the regal independence of her animals. The great stag, while showing in his eyes a certain fear, yet stands in his own kingdom, with supreme power to overcome difficulties evident in his every line. Neither rough ground nor tangled undergrowth nor gnarled branches can hold this great creature, were he to find it necessary to turn in flight.

The story is told of Landseer that at one time when he was visiting Sir Walter Scott he was persuaded to join in a deer hunt. A fine stag bounded out in front of him and he was about to raise his gun to shoot. But instead of shooting he tossed his gun to a servant, and taking out his pad and pencil he made a hurried sketch of the beautiful animal. He was much happier with his sketch than if he had had the stag dead at his feet. It was in much the same way that Rosa Bonheur looked upon the animal world. *See page 293.*

PAGE 58 – **Hiawatha's Brothers.** The picture shows the young Indian boy Hiawatha seated upon the roots of a great tree in his native forest. He is

wearing the suit of doe-skins and moccasins made for him by his Grandmother Nokomis, and in his hair is a feather which was the Indian's favorite head-dress. Around him are the birds and animals who have lost all fear of him and have come to look upon him as their brother. Upon his knee is a little squirrel to whom he has just given a nut, and the little fellow is turning it over and over in his paws and feeling it with his teeth to find out if it is quite perfect before running away with it to his winter store-house. The little bird at his elbow and one of the two in the tree are watching as if hoping their time to be fed will come next. The rabbits in the foreground are turned away unconcernedly, as if they were so sure of the boy's friendship that there was no need of their remaining on guard or watching him. The deer in the background are also listening, and, with heads turned towards him, seem to be waiting their chance to show their friendship for the Indian boy who has become the beloved friend of all the creatures of the forest. *See page 138.* Section III, entitled "Hiawatha's Childhood" from *Hiawatha* might be read in connection with the study of the picture.

Innes Fripp, the painter of the picture, is a contemporary artist and book illustrator.

PAGE 77 – **Which May I Keep?** Leading down from the low-branched fir-tree, someone has dug out steps in the ground, and to strengthen their edges has placed poles with little wooden stakes to hold them in place. To this cool and shady place the St. Bernard dog has brought her two puppies. Here she rests with her forepaws comfortably hanging over the edge of the top step, while the puppies play near her. Everything has been quite happy and undisturbed; but the little girl who has been playing on the lawn near by has grown tired of her toys and games, and has looked around for a new interest. All at once she spies the puppies and is delighted with the thought of these new, live playfellows. She has chased them around for a while, but not far enough away to cause the mother dog to rise from her place in the shade and claim them. Then, as the child and the puppies weary of the game, the little girl picks them up and goes over beside the dog in rather a teasing frame of mind. The puppies are not enjoying the game quite as much as the little girl. She has gripped them both firmly under the forelegs, and as she sits down, the puppy in her left arms feels himself somewhat insecure and scratches against her dress and against the mother dog's paw with his hind feet to try and find a firm foot-hold. The hind legs of the other puppy are probably just touching the ground beside the little girl, but not firmly enough for him to get a foot-hold and to climb up as he would evidently like to do. The mother dog is not quite sure that the little girl is asking "Which may I keep?" just in fun, and seems from her worried expression to wish the child had gone somewhere else to play. The troubled face of the dog and the mischievous, laughing eyes of the child are so close together and form such a strong contrast, that we intuitively enter into the spirit of the child's game and feel like laughing with her.

PAGE 80 – **Head of a Dog.** This dog reminds one of the larger of the two dogs in Landseer's picture of "Dignity and Impudence." *See page 304.* He lies in the straw and with paws over the edge of the front board, looks out expectantly. From his gentle eye we may judge his nature. Many artists have painted dogs. Landseer made them almost human; Van Dyck has dogs as toys and playthings in many of his portraits, but Rosa Bonheur gives to all her animals an intelligence and a character which is all their own. She makes them noble and independent of any instinct but that with which nature has endowed them. *See page 293.*

PAGE 90 – **Preparing for Market.** The scene of this picture is a farmyard with the thatched-roof building prettily shaded with trees. At the left is the pump and beside it is the farmer's wheelbarrow. On the empty half-barrel with a cloth thrown over it is the lantern which has been used to light the early hours of morning before sunrise, and against the barrel stands a twig broom. The farmer, dressed in the smock of a European peasant, is busy arranging his market baskets in his two-wheeled cart, while the horses, harnessed the one in front of the other with their heavy work harness, stand patiently waiting for him to finish his task. The two women are filling the baskets with farm produce and handing them to the man as they are ready, while on the ground are bunches of celery, cabbages, carrots, and beets tied ready for market. The two women are evidently mother and daughter, and one cannot but admire their health and beauty.

Francis Wheatley was the son of a tailor and was born at London in 1747. He began to study art at a very early age and while still young won several premiums given by the Society of Arts. His first work to receive public notice was a number of ceiling decorations in which he assisted the artist Mortimer. During the years between 1765 and 1783 he exhibited many pictures at the Society of Arts. These pictures represented domestic scenes similar to the one given here, and he also exhibited many portraits, in which the figures were generally represented on horseback. He was elected as Associate Member of the Royal Academy in 1790, and in the same year painted "Preparing for Market." In 1791 he was elected a Royal Academician. He died on June 28th, 1801, from an acute attack of gout. "Wheatley's studies in the streets and markets, and in the homes and country resorts of the people, form a precious chapter in the pictorial history of Britain." See *British Painters: Their Story and Their Art* by J. Edgcumbe Staley (Jack).

PAGE 107 – **Return to Harbour.** The fisherman and his son had left home early in the morning, hoping for a good day's fishing. Now they are returning, and, judging from the portions of the catch in evidence, their hopes have been fulfilled. Only the stern of the boat is seen in the picture but it is a very interesting part. The stern-sail is furled, and the old fisherman with his lantern beside him and dressed in sou'wester, oilskins, and overalls, sits comfortably enjoying his clay pipe and managing the rudder. The boy in high rubber boots and sweater, with a round knitted cap on his head, rests his elbow on the side of the boat and looks out over the sea. Beside him are the great oars which, in time of calm, would be fitted into the row-locks on each side of the boat. Thrown over the oars and partly on the seat in front is a fishing net with its rope edge, to which are tied the sinkers that hold it in place under water. Just at his feet is a partly overturned basket, with a large sea-fish and shell fish. Another net is thrown over the seat on the right side of the boat, and coils of rope wound round the extra mast which is carried in case of accident. The light on the waves, the two sea gulls following the boat, and the restful positions of the man and boy all speak of the well-earned rest and peace of the evening hour.

The position and expression of the old man indicate nothing but supreme content, but in the eyes of the boy there is a something which it is impossible to fathom, as he gazes probably towards the lights of the distant harbor. What his thoughts are we cannot tell; we can only imagine. Perhaps the words of Longfellow may suggest something:

> "A boy's will is the wind's will,
> And the thoughts of youth are long, long thoughts."

George Haquette was born at Paris about 1840, and after an ordinary common school education took up his art studies in his native city. "His favorite study is the sea in all its moods, and he is already a great favorite both in France and in America, where his works are readily purchased at high prices."

THIRD READER

FRONTISPIECE – **The Shepherdess.** This simple pastoral picture is very much in the style of Millet, whom Lerolle has followed in his more recent pictures. In the distance one sees very much the same landscape of harvested grain or hay as in "The Gleaners," while behind the trees on the left is a man ploughing. The tall beech trees, with their peculiar smooth bark, which separate the harvest land from the pasture, are still in leaf. Their position in the picture is unique and has the effect of extending the distance beyond them and throwing the main subject prominently into the foreground. Here we have the shepherdess in very modern dress of dark skirt and white blouse, with rude leather shoes, and her coat or shawl gracefully thrown over the stick which she carries over her right shoulder. Her left hand is held back towards the pet sheep which follows close behind her. One admires the graceful curve of the arm and the healthy beauty and contentment expressed by the whole figure. The other sheep move contentedly along, grazing as they go. They have grown part of their new fleece, and that, with the harvested field and the haziness of the atmosphere, leads one to believe the time to be early autumn. An interesting comparison may be made with Millet's "The Shepherdess" to be found in *Jean François Millet* by Estelle M. Hurll in *The Riverside Art Series* (Houghton).

Henri Lerolle is a contemporary French artist who began his career by painting airy landscapes of beautiful trees. Later he painted interiors of broad dimensions in which he maintained the same diffused daylight of his landscapes. To this he added the interest of some human story by some suggestive incident or situation. His latest pictures are of peasant life somewhat after the style of Millet, and he maintains in them the same hazy silveriness of atmosphere, and the same picturesqueness, even though generally he clothes his figures in a decidedly unpicturesque mode of dress. "Lerolle is a wealthy man, and paints only because he wishes to do so. This gives him also the privilege of painting just what pleases him." See *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan).

PAGE 33 – **Simplicity.** This picture is a fancy portrait of the daughter of one of the artist's favorite nieces, Offy Palmer, who lived with him for several years before her marriage. The little girl is sitting on a grassy bank beneath a tree, with a background of thick foliage. At the left, stretching back towards the skyline is a green field, with a stream and with distant trees breaking the line. The child, dressed in white with sash and low-cut neck and frilled mob cap over her dainty curls, looks towards the left with a pensive expression on her little face, which is turned in profile. The position is easy and natural. The slight droop of the shoulders and the upturned hands carelessly placed in her lap reveal the childish lack of self-consciousness. A colored reproduction of the painting is found in the *First Reader* of *The Nova Scotia Readers* (Macmillan).

Sir Joshua Reynolds is one of the greatest portrait painters the world has produced. He had little early technical training and knew practically nothing

of the study of anatomy, so necessary to a painter of portraits. But in place of these he had a rare gift of catching the personality of his sitter and oftentimes gave to his pictures the thought of some story or action, as, for example, the picture of "Master Crewe Dressed up as Henry VIII" or of "Mrs. Payne-Gallway and her Child playing 'Pick-a-back.'" He painted in all something over 3,000 portraits, but because of his love of experimenting with different materials and mixture of paints, many of these have not stood the wear of time. While Reynolds was at his best in his portraits of men, his studies of children are most interesting. In his huge octagonal studio he had many things with which to interest his little sitters, and the happy hours which they spent with him enabled him to catch them in their most attractive moods and poses. Stephens says: "Reynolds, of all artists, painted children best—knew most of childhood, depicted its appearance in the truest and happiest spirit of comedy, entered into its changeful soul with the tenderest, heartiest sympathy, played with the playful, sighed with the sorrowful, and mastered all the craft of infancy."

Sir Joshua Reynolds was born at Plympton-Earl's, Devonshire, on July 16th, 1723, and was the seventh child of the family. Both his father and mother came from scholarly and clerical families. He attended his father's grammar school, but was a rather idle scholar. From his very earliest age he could not help drawing, and once, when his father found a sketch on the back of one of his exercises he wrote, "This is drawn by Joshua in school out of pure idleness." But although he did not pay attention to his ordinary studies, he mastered a treatise on perspective, drew portraits of all the members of his family, and copied the prints in books belonging to his father.

In 1740 after some indecision as to whether he should become an artist or an apothecary, he decided in favor of art and became apprenticed to the studio of Thomas Hunter in London, his father and his eldest sister providing the necessary money. He remained there some time, and then went to Plymouth, but in 1743 he returned to London. After his father's death in 1746 he lived with two unmarried sisters at Plymouth Dock and studied and worked hard at portrait painting.

In 1749 Reynolds had the good fortune to meet Commodore Keppel who offered him a passage abroad on his vessel. While on board Reynolds painted the portraits of practically all the officers and was treated by Keppel as an intimate friend. During these travels he met with an accident which caused the injury to his lip which is noticeable in all his later portraits. After recovering from this accident, he travelled to Leghorn, Florence, and Rome, and studied for two years, the money for his expenses being provided by his two sisters. During this time he made caricature sketches into which he introduced most of the English gentlemen then living at Rome, and also kept note books which contain many sketches, which are still preserved in the British Museum.

He returned to London in 1752 much improved by his study and experiences abroad. He bore with him the scar upon his lip and suffered from deafness caused by a cold caught while painting in the Vatican. He brought back with him a pupil and protégé, Guiseppe Marchi, who was his first subject for portrait after his return to London. Lord Edgecumbe, who had introduced him to Commodore Keppel, again became his patron and induced many of his friends to sit to him for their portraits.

His life from now on is a story of unbroken success. He became a man of many social as well as artistic interests, and, along with Dr. Johnson who became his closest friend, founded a literary club. In 1765 the Society of Artists was formed with a Royal Charter and Reynolds, although declining to be a director, became enrolled as a member. In 1768 his scheme to form a

Royal Academy was carried into effect and he was knighted on April 21st of the same year, shortly before the first exhibition.

Reynolds never married, and took to live with him his niece, Mary Theophila Palmer, the second daughter of his widowed sister, who remained with him until her marriage in 1781. After this her sister lived with Reynolds and cared for him during the remainder of his lifetime. He painted portraits of the king and queen, the members of the royal family, and practically all of the nobility and the celebrities of his time. Also his later pictures show much interest in child subjects and many of his most famous pictures are fanciful pictures of children.

His second great friendship, which was also contemporary with his friendship with Dr. Johnson, was with Goldsmith, who dedicated to him his poem *The Deserted Village*, writing: "The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you." Goldsmith's death was a great blow to the artist, and it is recorded as a most unusual thing that on the day of the poet's death he did not touch a pencil.

His work continued with unbroken energy and enthusiasm until 1791, when he became totally blind. This and a disease of the liver caused his death on February 23rd, 1792. The greater part of his fortune he bequeathed to his niece, Miss Palmer, and he also made many other bequests of money and pictures. It has been said of him that England, and perhaps Europe, has not known a greater artist. See *Sir Joshua Reynolds* by Estelle M. Hurll in *The Riverside Art Series* (Houghton), *Reynolds* by S. L. Bensusan in *Masterpieces in Colour* (Jack), *Reynolds* by Randall Davies (Macmillan), *British Painters: Their Story and Their Art* by J. Edgcumbe Staley (Jack), *Sir Joshua Reynolds* by William B. Boulton (Methuen), and *Great English Painters* by Francis Downman (Richards).

PAGE 56 – **Lions at Home.** This is a study of the "family life" of the great king of beasts. Although Rosa Bonheur made her st .dies for this picture from animals in captivity, she has happily placed them in their native wild setting, but without the melodramatic ferocity which one so often sees in pictures. The two huge parent lions are lying at the entrance to a cave, and basking in the sunshine in very much the same way two cats would do. The kittenlike young ones nestle against the mother; two are asleep, while the third is just awake and quite bright. The background of gray rock and gnarled tree-trunk would in color be a good contrast to the tawny skin of the two great beasts. Some sounds seem to have caught their attention, and both are listening intently. The female has her head half-turned protectingly towards her young, and even the little one who is awake feels the hunting and hunted instinct of his kind and listens with pricked-up ears. This picture is still another example of Rosa Bonheur's intimate knowledge of the animals which she painted, and her ability to make the resting animal express alertness and activity. *See page 293.*

Julia Augusta Schwartz in *Stories of Great Artists* (American Book Co.) says: "Rosa Bonheur often put down her brush to go out and play with her pets. She was not afraid of any animals. She would even pass her hand through the mane of a lion that she had never seen before. After she had owned one a little while, it would come to the bars of the cage and beg for a caress. Her most famous lion was Nero, a great wild beast. He lived for years in her garden. Many times was this old lion painted by his mistress. We see him in 'An Old Monarch' and 'The Lions at Home.' One time Rosa Bonheur left France for a while. She sent Nero to the Zoölogical Gardens while she was away. When he was sent there, he seemed to feel that something was happening. He lashed the

sides of the cage with his tail, and roared all the way to Paris. Upon the artist's return, she visited Nero. She found him blind and dying of homesickness. She could not keep back the tears at this change in the great beast. She spoke to him. He arose and came towards her, giving a purr of welcome. She took him home. He died there with his head on her arm."

PAGE 82 – **First Steps.** This is another picture by Jean François Millet, in which he has drawn his subject from peasant life. *See page 281.* Occupying nearly the whole background and very soft and indistinct in outline is the peasant's cottage with the large shade trees before it. His wife and baby have been watching from the gateway of the rude fence for his home-coming after his day of labor in the fields. As he came trudging home with his wheelbarrow and shovel the thought of home and rest and the warm welcome awaiting him must have been very grateful. Everything is dropped to have a play with the baby. Baby is just learning to walk, so mother puts her on the ground and follows with loving support, while father kneels on one knee and holds out his hand to catch the small toddler. The whole charm of the painting lies in its homely setting and truthfulness to nature. The simple dress of the mother and child, and the father in his work-a-day garb with his heavy wooden sabots or shoes, one of which is half slipped from his foot as he kneels, the naturalness of the positions of the parents, with all their interest centred upon the child, the child itself with its arms stretched out in joyful welcome—all show the earnestness of the artist and his real love of his subject.

M. S. Emery in *How to Enjoy Pictures* (Prang) has the following very careful descriptions of "First Steps": "This picture makes its appeal at once to our instinctive human sympathies. The people in the picture are far from beautiful. They are ordinary, hard-working peasant folk. But the self-forgetful love of this man and woman, guiding their baby's uncertain feet, makes them akin to everybody who has a warm heart of his own.

"As we look at the page we seem to be nearly on a level with the kneeling man; we see the things in the picture at about the angle at which we should see them if our eyes were on the same level as his. The people are not drawn as if we were looking down on them, in either a literal or a figurative sense, but as if we were one of them.

"The heavy awkwardness of the man's pose is undeniable, emphasized by the uncompromising ugliness of those shapeless wooden shoes and of the trousers, baggy and overtight by turns. And yet see what a subtle mingling of brute strength and fatherly tenderness there is in the outstretched arms. We can trace so plainly the union of the right arm with the trunk, and the union seems so strong and firm and flexible, that it impresses us with its pure animal vigor, and yet the gesture of the man's limbs is full of affectionate invitation and encouragement.

"See the character in the mother's arms, too; how sure their lines. There is nothing seductive or siren-like about them, but they have a certain 'dependable' look that is full of homely attractiveness. If they tried to play with a fan they might be as clumsy as a cow; but let them be trusted with a load to carry or a helpless baby to protect, and they can be relied on for faithfulness and tenderness. Every line of her honest, awkward, bent figure speaks of a life full of hard work, like the man's.

"The whole make-up of the picture emphasizes this impression of humble toil. There are no tall vertical lines in it, suggestions of majesty or of aspiration. Almost everything is horizontal—as we say, figuratively, 'on a dead level.' The heavy spade and wheelbarrow, the clumsy garden fence, the rough earth in the foreground, and the little cottage in the background, all so closely shut in without any suggestion of a far outlook, even into the sky,—these united to make us

feel the bare simplicity of these peasant lives and the narrowness of their spiritual horizons.

"And yet,—evidently even this dull, small scrap of a world is large enough for real, human happiness, and these people have the key to it! Though backs may be bowed and muscles may be stiffened in the endless routine of toil, yet there is a solid satisfaction in the management of a cottage and a patch of vegetables all one's own; there is the satisfaction of coaxing tender young plants to grow out of inert earth, and the delight of aiding tender young lives to grow out of helpless infancy into conscious, self-active power. The man and the woman do not directly look at each other at all in this picture, yet the artist makes us feel the frank oneness of their lives, linked as they are by that toddling baby figure. Indeed, the three figures practically make one. The outstretched arms of the father and the child make a line to all intents and purposes continuous, like the horizontal line of a broad, irregular H shape in the centre of the picture space. The little gap that is left we fill in with our own imagination. The simple theme of family affection is quite perfect, and the picture, as a picture,—that, we find, is beautiful, too.

"The better we know this drawing, the more we see in it. We begin, perhaps, by pardoning its rude, commonplace subject and details for the sake of the tender human feeling underlying it all; but after a while we see that the picture is actually beautiful in itself. The lights and darks melt into each other so softly; the strong masses of dark in the clothing of the two older people are so unobtrusively saved from looking separate and 'spotty,' and made to look as if they belonged to each other by the outreaching, uniting shade of the man's arm and the baby's arm; the dark spaces of tree foliage overhead repeat the emphatic note in the figures below, bending over them in so kindly, protecting a way, somewhat as the parents bend over the child: yes, this artist, who chose to spend the best years of his life painting simple peasants at their work, did know how to make something wonderfully beautiful and impressive out of that seemingly unpromising material. We cannot quite tell where the charm of the composition lies, but we feel it. There is something about the way the picture is put together, like the 'something' inside the wordless melody of an old Irish song, which wins a place in our hearts and keeps it.

"Millet had his own characteristic ways of working. He showed us what he wanted us to see with him—nothing useless or irrelevant to the main idea. He was not, in this sketch, concerning himself at all with the detailed features of this particular Jean and Marie. It was the tender fragrance of rude, ignorant, toil-worn lives that he wanted to make real to us, not the exact image of any one particular couple identifiable in the parish records of one particular French village. If we would be sure that it was intention, not carelessness, which left the faces blurred, let us notice how perfectly the artist expressed all the small details about which he did care to spend his time. See, for instance, the sagging hang of the garden gate; see the suggestion of muscle in the man's right arm, closely outlined by the clinging shirt sleeve. And see how perfectly the stooping woman and the baby stand out against the background of the fence. The grayness of the woman's right arm, for example, is almost the same as the grayness of the fence pickets, and its outline seems entirely unobtrusive; yet there is no confusion between them as there would be in an amateur's drawing. We feel that the woman and the child are much nearer us than the fence; there is actually an open airy space between her right shoulder and the wooden palings. How does Millet give us this feeling of airy space between two solid bodies, just by laying gray lines, almost alike, side by side on a sheet of paper? This is one of the fascinating mysteries of a master's workmanship."

PAGE 104 – **Grace Darling and Her Father.** This picture, painted soon after the event itself, portrays the incident related in the text with which it is con-

nected. The picture may be described from the text itself and from the notes on page 47 of the *Handbook*. It may with advantage be compared with a similar picture by Brooks on page 186 of the *Second Reader* of *The Alexandra Readers* (Macmillan).

PAGE 133 – **The Grape-Eaters.** This picture is more correctly named in a list of paintings by Murillo, "Two Boys; One Eating Grapes and the Other Melon." The subject of beggar boys is a favorite with the great painter, and as companions to "The Grape-Eaters" might be considered "Two Boys Eating Fruit" and "Two Boys Eating Bread and Fruit with a Dog," although the last-named pictures have the additional feature of a dog.

In the picture the two boys are seated near a wall which is brought out in very strong light and shade. The natural pose and interested expression of each is noticeable. Both are ragged little urchins of the street, scarcely covered by their rags. Yet both figures are beautiful in their physical strength and gracefulness, and one is attracted by the splendidly modelled feet and hands and by the graceful curve of the arm of the boy with the grapes. The boy with the melon and the knife has generously given his companion a share of his fruit, and judging from the rinds strewn in the foreground and the sticks from the bunches of grapes at the left the feast has been going on for some time. The rustic basket in shadow at the left is beautifully brought out by the high-lights on the grapes and wicker-work. The mischievous and satisfied gleam in the eyes of the boy with the grapes, and also the half-serious expression on the face of the other reveal to us the artist's keen sense of humor. As one writer has said, "How thoroughly alive are his beggar boys; how deliciously human their gesture and attitude; what humor lurks in their knowing smiles!" In fact, although most of Murillo's works are representations of religious subjects since it was necessary to fulfil the requirements of his times, he loved better to paint such subjects as are here represented. "The Grape-Eaters" is at present in the Art Gallery at Munich.

Lorinda Munson Bryant in *Famous Pictures of Real Boys and Girls* (Lane) says: "Murillo was very poor, but his heart was set on being an artist. In order to make enough to keep soul and body together he would stand in the market-place and make rough sketches in brilliant colors to attract the attention of the passer-by—a possible buyer of his pictures. All around him were stalls of vegetables and old clothes, and gipsies and muleteers were everywhere. But it was the ever present beggar boys that Murillo chose for the subjects of his pictures. Their inexhaustible fun and never-ending appetite for fruits and sweets put them in positions just fitted for interesting pictures. The ignorant, rough peasant class who bought his paintings at market knew nothing of the artistic merit of what they bought, but they saw in the pictures true likenesses of the little pests who bothered them to death. Neither did Murillo know that his portraits of the 'boys of the street' were to stand as great masterpieces of children's pictures. Why are they so great? Because they are absolutely true and show the street boy just as he is. Murillo felt the feelings of these boys and thought their thoughts, so his portraits of them give us an insight into their inner life. Happy-go-lucky beggars, picking up their living as best they can, but always looking on the bright side of life. What do they care about a kick or cuff now and then? All is fish that comes to their nets. Strange as it may seem, not one of Murillo's 'beggar boys' pictures is in a gallery of Spain to-day. Four of the best of them are in Munich, Germany, and are considered by the custodian as among the greatest treasures of the gallery."

Born at Seville at the end of the year 1617 and at ten years old left an orphan, Murillo grew up under the protection of an uncle-in-law. He began to study art soon after his tenth year under Castillo, a relation, who taught him

the elementary rules of painting and drawing. At the age of twenty-two he was thrown upon his own resources and then began his paintings of country people and beggar boys. In 1643 he determined to go to Madrid and seek the advice of his fellow-countryman and artist, Valasquez. Here he was treated with great kindness and liberality, and he greatly improved his coloring by copying the works of Valasquez and Van Dyke. In 1646 he began to paint for small sums pictures for church decoration, and continued to paint for churches and convents until his death in 1682, which was caused by a fall while painting "The Marriage of St. Catherine." His marriage in 1648 to a wealthy Spanish lady and the large sums which he received in later life for his pictures made him independent and enabled him to devote all his time and attention to art. *See page 82.* See also *Murillo* by S. L. Bensusan in *Masterpieces in Colour* (Jack), *Murillo* by Estelle M. Hurll in *The Riverside Art Series* (Houghton), and *The Painters of the School of Seville* by N. Sentenach (Duckworth).

PAGE 158 – **Dignity and Impudence.** This picture was first exhibited by Landseer in 1839. It was later bought by Mr. Jacob Bell, who bequeathed it to the National Gallery in London. It is one of the many pictures of dogs painted by the great artist, and illustrates his love of these animals who were his constant companions. *See page 286.*

An interesting story of Landseer's love for dogs is told in *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Scobey (American Book Co.): "Dogs are very intelligent. They know a friend immediately. Strange dogs often came up to Landseer on the street and rubbed lovingly against him. He was in a large company one time. Some great dogs came bounding into the room. Such a noise as their barking made! The ladies were afraid, and one timid little girl began to cry. The dogs went up to Landseer, and soon became quiet when he spoke to them in a low, soft tone. 'Oh, I did not know those were your dogs, Mr. Landseer!' exclaimed one of the ladies. 'I never saw them before,' answered the artist."

The two dogs here represented form a strong contrast. The kennel belongs to the great bloodhound whose real name was Grafton. He lies at the entrance, his two paws hanging out and calmly looks around in a critical and dignified way. His small friend, a Scotch terrier, is resting beside him, and the attention of the two dogs is attracted by some sound. Here the contrast becomes evident not only in size and strength but in character. The great hound with all his strength and size and really fierce nature regards the source of the sound with calmness and dignity. While his small friend, with ears pricked up and head forward and tongue half out and at one side, shows a curiosity and impudence which seems a joke when one considers that the great paw beside him is almost as big as his head. Yet the little head is so placed, near and half-leaning against the big dog, that we know at once they are the greatest friends.

Further Estelle M. Hurll says of the two dogs: "Perhaps something of the gravity of the hound's countenance is due to the looseness of the skin about the head, making folds which suggest the wrinkles in an old man's face. The eyes, too, are rather deep set and impress one with the unfathomable depths of the dog's intelligence. How unlike are the shining round orbs of the little terrier! The hound's sleek short-haired coat comports well with his dignity, while the long tangled hair of the terrier suits his impudent character. With the long overhanging ears of the larger dog are amusingly contrasted the small sharp points standing upright on his companion's head. Finally, were the two dogs to lift up their voices to greet the new arrival, an odd duet would be produced by the deep baying of one, broken by the short sharp yelps of the

other. Dignity and Impudence would each find perfect vocal expression. The picture illustrates admirably Landseer's genial gift of humor and shows us how varied was his power." See *Landseer* by Estelle M. Hurll in *The Riverside Art Series* (Houghton).

PAGE 186 – **Changing Pastures.** The scene of this painting is laid in the Scottish Highlands, and has rather more of a landscape accompaniment than the majority of Rosa Bonheur's pictures, probably because it presents more of a story than many others which picture rather the individual anatomical strength and characteristics of the animals which she portrays. *See page 293.* The picture was painted during a tour which the artist made through the Highlands of Scotland, attracted there by her love for the writings of Sir Walter Scott.

The sheep in the care of the shepherds and dogs have been feeding on the hill-slopes. The nature of the country is revealed by the distant hills which form the background. The pastures which have been occupied for some time have been grazed bare, and it is necessary to find new green feeding ground. Therefore it is necessary to move the sheep across the lake, and for this purpose broad flat-bottomed boats are used. The right kind of day is chosen when there is scarcely a ripple on the water. One boat with its load of living sheep packed as closely as if they were in a sheep pen on land has nearly reached the opposite shore of the Loch. The other with the two sturdy bonnetted Scotsmen rowing in the bow of the boat has still some distance to go, and the man in the stern is keeping a sharp lookout in order to direct their course. The sheep are so closely huddled together that they are simply a mass of wool and heads, yet this very lack of individual treatment shows clearly the character of sheep, which at the best are timid, easily directed, and handled with little trouble.

PAGE 207 – **Cinderella.** Every one knows the story of Cinderella who was obliged to do all the rough work of the household, and, when that was finished, to sit alone by the kitchen fireplace while her proud stepsisters enjoyed themselves at balls and parties, of the fairy godmother who with her fairy wand made it possible for Cinderella to go to the Prince's ball, and of the good fortune that came of it. See *Grimm's Fairy Tales* edited by James H. Fassett in *Pocket Classics* (Macmillan).

The picture shows the result of the fairy godmother's magic when the pumpkin from the garden became a gilded coach, the mice six prancing horses, and the rat a liveried coachman. The outfit is certainly a pleasing one, and the size adds to the fairy-tale idea; but one rather hopes that the whole will grow as the fairy godmother raises her wand, or poor Cinderella, who is to be transformed into a lady in gay evening attire, will have difficulties.

The setting is an old-fashioned kitchen with its flag-stone floor and open fire-place with an iron pot hanging on the spit. Although Cinderella is pictured in the beginning of the story as lonely and sad, here the fairy godmother with her benevolent face and magic wand has already transformed her godchild with the promise of pleasure. Cinderella, in her homely garb stands in pleasant anticipation, and seems to be admiring most of all the little prancing horses. One admires her dainty oval face and abundant hair, the well-modelled arms and hands, and the beautifully shaped bare feet which are soon to be covered with the fairy glass slippers. The contrast in dress between that of Cinderella and the fairy godmother is marked, and suggests pictures how the pretty girl will appear later in her frock with a fine and dainty full skirt over which she will wear a quilted satin over-skirt like the godmother's, only of

course long with sweeping train, her velvet bodice with panniers and dainty frills, and with powdered hair piled high upon her shapely head.

W. H. Margetson is a member of the Royal Institute of Oil Painters and of the Art Workers' Guild. He was born in 1861 and was educated at Dulwich College and at the Royal Academy Schools. He resides at Blewbury in England.

PAGE 221 – **In Charge of the Flock.** This picture by Anton Mauve, a Dutch painter, is another example of the many beautiful sheep pictures in *The Manitoba Readers.* The whole peaceful scene attracts one's attention as a unit and has the restfulness which makes a picture pleasing to live with. The woodland, much in shadow with its flecks of light upon the leaves and breaking through upon the ground, the old herd-man with his knotted stick and peasant smock, and the sheep grazing with no fear of harm—all have a decided Millet atmosphere. Another characteristic picture by Anton Mauve, which may be studied in this connection, is "Evening." It is to be found in *A Guide to Pictures* by Charles H. Caffin in *The Guide Series* (Doubleday).

Anton Mauve was born in Laandam in 1838. His family opposed his wish to become an artist, but in spite of this he followed his own inclinations and worked with great enthusiasm under his master, Van Os. Never robust in health and subject to fits of melancholy, his works were somewhat marked by an undertone of sadness. He was much appreciated both in England and America, and won medals in Vienna, Philadelphia, Antwerp, and Paris. His paintings represent Dutch landscapes, and he painted pictures of cattle with much skill. He died at Arnhem in 1888.

PAGE 235 – **Daniel in the Lions' Den.** This painting is by Briton Rivière, a painter of animals who has painted them in a way equalled by none except by Landseer and Rosa Bonheur.

Richard Muther in his *History of Modern Painting* (Dent) says: "Amongst the painters of animals, Briton Rivière stands alone through his power of conception, and his fine poetic view, while in all his pictures he unites the greatest simplicity with enormous dramatic force. Accessory work is everywhere kept within the narrowest limits, and everywhere the character of the animals is magnificently grasped. He paints them as they are, a symbol of what humanity was once itself, with its elemental passions and its natural virtues and failings. Amongst all animal painters he is almost alone in resisting the temptation to give the lion a consciousness of his own dignity, the tiger a consciousness of his own savageness, the dog a consciousness of his own understanding. But the point is that in which he joins issue with the painters influenced by Greeve: he introduces his animals into a scene where there are men of the ancient world. In the masterpiece of 1872 'Daniel in the Lions' Den' the Prophet Daniel stands unmoved and submissive to the will of God amid the lions roaring and showing their teeth, ready to spring upon him in their hunger, yet regarding him with a mysterious fear, spellbound by the power of his eye."

Everything in the picture is made secondary to the thought of the submission of the man and the Divine control of the animal ferocity of the lions. The background is the bare stone wall of the cage or den with the light striking it [illegible] the right and bringing into prominence the manacled figure of Daniel. The foreground is bare except for a few scattered bones. Daniel stands facing the lions and his bound hands and bared feet show his utter helplessness as far as [illegible] physical power is concerned. The central line seems to be that which might be drawn from the prophet's eye to the eye of the great animal standing directly in front of him and gazing into his face. The other lions

represent every possible phase of ferocity suddenly checked from action. The lion at the right is the only one which seems to show fear, while the head above with the mouth open showing the frightful teeth seems to be uttering a wild howl. The old lion beside the central beast is completely cowed, and the female at the left is in a fawning position as one might see a cat as it rubs itself against a person. The only one of the beasts which seems to be in half-treacherous motion is the one at the back at the extreme left. Even he is held in check by the Power which protects the servant of God. The picture is based upon *Daniel VI.*

Briton Rivière was born at London on August 14th, 1840. He was educated at Cheltenham College and at St. Mary Hall, Oxford. After living for some time in Kent, engaged in the work of illustrating and painting in oils and in water-colors, he took up his residence in London in 1870, and still resides there. He is a member of the Royal Academy and an Honorary Fellow of Oriel College, Oxford. He is a constant exhibitor at the exhibitions of the Royal Academy. His paintings are very numerous.

FOURTH READER

FRONTISPIECE – **Heads of Angels.** Miss Offy Palmer, Reynolds's niece, wrote of her uncle in 1786: "My uncle seems more bewitched than ever with his palette and pencils; he is painting from morning till night, and the truth is that every picture he does seems better than the former." *See page 298.* It was in this year that he painted his picture of cherub heads or "Heads of Angels," which, like Rossetti's "Rosa Triplex," is one head in different positions. The child in the painting is Frances, the daughter of Lord William Gordon; she died unmarried in 1831. It is interesting to study the face which is looking straight out or full-face from the picture, to notice the beautiful broad forehead and the bright yet gentle eyes, straight nose, rosebud mouth, and oval outline, and then to trace the resemblance and the difference in the other four positions. One might call the four, beginning at the right, the listening child, the singing child, the meditative child, and the enquiring child. The background of clouds growing into a foreground of deeper tone with the strong light resting first on the little singing head, and terminating in the right light in the centre adds much to the beauty of the features. One could scarcely imagine a more beautiful and effective picture of childhood. The painting, still in a splendid state of preservation, is now in the National Gallery at London.

Estelle M. Hurll in *Sir Joshua Reynolds* in *The Riverside Art Series* (Houghton) says: "In each position of the five heads the expression varies, and, looking from one to another, we may trace through the series the child's changing moods. Let each face tell its own story, and perhaps we may learn something of the workings of the mind behind it. Here at the lower left side the child suddenly sees some new object, a strange bird or flower, and fixes her eye upon it. She has a wide-awake, enquiring mind, quick to notice all that life has to offer, and she is now in an observing mood. The expression of the face just above is very thoughtful and perhaps a little puzzled. Life brings many hard questions to the serious child, and this is one of the little girl's pensive moods. The two upper faces at the right show quite another expression. The lips of both are parted, and they seem to be singing. One is reminded of the rapturous faces sometimes seen among choir boys when the

music lifts them out of their surroundings. All childish trouble and questions are forgotten, as the two faces, flooded with light, seem to look into the glory of heaven. And now the head is turned and the child gazes directly out of the picture with far-seeing eyes. The expression is of perfect contentment. Reynolds was by nature a true lover of children, and many years of experience had taught him to understand their ways. Lady Gordon must have felt rich indeed to have instead of one commonplace picture five of the dearest faces her little girl could show, preserved on a single canvas." Lorinda Munson Bryant in *Famous Pictures of Real Boys and Girls* (Lane) also says: "Sir Joshua Reynolds was to the manner born, a bachelor, rather unapproachable, and with little enthusiasm except with his little girl friends. That he understood girlhood, his numerous pictures of them give ample proof. In fact, no artist has ever surpassed Reynolds in picturing the real girl, for no one has ever gotten nearer to the shy little miss and has felt her longings and learned her secrets more truly than this austere man. Surely the companionship between the childless man and his little sitters was a very close one, or he could never have caught so many fleeting expressions from the little miss who posed for all the faces in the 'Angel Heads.'"

PAGE 18 – **Spanish Peasant Boys.** This is another of Murillo's famous pictures of peasant or beggar children. *See page 301.* One barefoot boy with a merry dimpled face, white teeth, and bright eyes has been playing by himself on the street pavement. Before him are two balls, and in his right hand he has a stick with a handle with which he has been placing the balls in a diagram drawn on the pavement. Judging from the engaging smile on his face, he has succeeded in placing them where he wants them. The other boy, with his little dog and carrying a pail in one hand while in the other he has a thick piece of bread which the dog would gladly share, has come along and stops to see the game. With a mouthful of bread and a very serious and calculating face, he stands in judgment upon the merits of the game. The whole is so delightfully natural that this ordinary situation becomes an unusually pleasing picture.

Estelle M. Hurll in *Murillo* in *The Riverside Art Series* (Houghton) has an excellent note on the beggar children as painted by Murillo: "All the large cities of southern Europe swarm with beggar children. In Rome, Naples, and Seville, the modern traveller is beset with them, and it was much the same way in Murillo's time. One's needs are very few in these southern countries. The climate is so mild that the poor take no thought about clothing and shelter, and the soil yields so abundantly that food costs little. A crust of bread and a bit of fruit are always to be had for the asking. These conditions and the enervating climate tend to make the people indolent. They are, however, so good-natured and merry that for all their idleness we cannot help liking them. Some of the child beggars are so bewitching in their manners that it is hard to refuse them a coin."

PAGE 49 – **A Herd of Buffaloes.** This picture has for its subject a herd of buffaloes which, in the early days of the nineteenth century, swarmed over the prairies of the north-western part of North America. See the lesson on page 99 of the *Fifth Reader* and the note on page 180 of the *Handbook*.

The picture, painted of course from the animals in captivity, represents the buffaloes in winter time wandering over the snow-covered prairie. In advance are three buffalo bulls, the leaders of the herd. The one in the distance, and also the nearest of the three leaders, keeps a sharp lookout for any sign of danger, while the centre one, as well as many of the herd behind, keeps his head near the ground in the hope of finding any stray blades of grass where

the snow may have been blown away by the wind. The ground fades into the sky at the horizon with scarcely a line where one begins and the other ends. The whole landscape is familiar to one who knows the western prairies. A sketch of Rosa Bonheur is given on page 293.

PAGE 53 – **Thor.** The figure of Thor in the picture carries out the description in the text and the additional details given in the notes on page 111.

Sir Edward Coley Burne-Jones was born at Birmingham on August 28th, 1833. He was educated at King Edward's School, Birmingham, and matriculated in 1852 at Exeter College, Oxford. His undergraduate days were passed at Exeter College, where his greatest friend was William Morris. Neither of the young men had at that time any idea of becoming artists, although both were impressed with the beauties of the mediæval romances which influenced so much of their later works. Burne-Jones intended studying for the church and daily attended services. At the same time he was not sufficiently impressed by the thought of his future career to prevent him wishing that he might take an active part in the Crimean War; but this wish could not be carried out on account of his delicate constitution.

Up to this time he had not accomplished anything in the way of art, although he had frequently amused the boys of his old school and his fellow-students at Exeter with sketches and cartoons. But on viewing some mural decorations which Rossetti was executing at Oxford, he was greatly impressed by them and sought the acquaintance of the artist. They were greatly attracted to each other, and Rossetti invited Burne-Jones to his studio. The outcome of this was that Burne-Jones gave up all thought of the Church and began his career as an artist. For years he followed his master, Rossetti, so closely, that it was difficult to distinguish the works of one from the other.

William Morris also gave up his idea of the church and became an artist and a manufacturer of art furniture, stained glass, beautiful books, and also the founder of the Kelmscott Press. He and Burne-Jones lived and worked together until 1859, when Morris married. In 1860 Burne-Jones married Georgiana, daughter of the Rev. G. B. Macdonald, a Wesleyan minister at Manchester, and sister of Rudyard Kipling's mother. In 1864 he settled at The Grange in West Kensington where he lived until his death.

The Pre-Raphaelite Brotherhood, as the society of artists consisting of Burne-Jones, Morris, Rossetti, and Ford Madox-Brown called themselves, had so educated the public mind through their pictures and the poems of William Morris that, although of such an unusual type, they received satisfactory press notices and the public in general viewed with favor their somewhat unconventional art. In 1885 Burne-Jones was elected as an Associate of the Royal Academy, but later withdrew, as his works in his own opinion were out of keeping with the general idea of the Academy. In 1878 the exhibition of his "Merlin and Vivien" at Paris won him foreign recognition.

His works were very numerous, and ideas flowed so rapidly that he had many pictures begun at the same time. These he finished as the thought developed. They consisted of designs for stained-glass windows, carried out by the firm of William Morris & Co. as well as water colors and oil paintings.

Towards the end of his life many honors were bestowed upon him, including a baronetcy given by Queen Victoria in 1894. He died suddenly on June 17th, 1898; a memorial service was held in his honor, and he was buried in Westminster Abbey. He left a son, Philip, who succeeded to the baronetcy, and a daughter who married his biographer, Mr. J. W. Mackail. See *Burne-Jones* by A. Lys Baldry in *Masterpieces in Colour* (Jack) and *The Pre-Raphaelite Brotherhood* by Ford Madox Hueffer in *The Popular Library of Art* (Duckworth).

PAGE 6 **The Gleaners.** The scene of this painting is laid in the harvest field of a huge farm in France. In the distant background on the left are the many farm-buildings, and just before them the farm superintendent on horseback. All along the field in the background are great stacks of grains and near them still remain some sheaves and still more grain, which is being raked together preparatory to being tied into sheaves. A load of grain is being drawn towards an unfinished stack. In the foreground and stretching back towards the stacks, the grain has been harvested. But in the field some few scattered heads of grain escaped the rake, and as is customary in France, gleaners are allowed into the field to gather these for their own use. This custom of gleaning is an ancient one, and the picture recalls to mind the scripture story of Ruth. The French farmer would expect to bring ill-luck and bad harvest upon himself were he to refuse the gleaners admission to his field, but the gleaning must be done in the daytime to prevent dishonesty. The three women at work in the picture with their quaint head-dress, simple frocks, and heavy wooden shoes are typical peasants. From their positions one may gather that they represent three stages of life—an old woman, a matron, and a young girl. The one standing and simply bending over is the old woman, who finds it difficult to stoop. The middle one with one hand upon her knee and steadily pushing ahead is the matron who in her strength is earnestly looking to the need of her household. The third in a somewhat coquettish attitude, with cape ends pinned back and hand resting upon her back, still so far forgets herself that she works steadily on that she may gather as large a sheaf as possible. Estelle M. Hurll calls attention to the square outline of the middle figure which denotes solidity and strength, and to the beautiful curves in the outline of the third woman, while the lines of the standing figure curve towards the other two "enclosing the three in a mound-like figure not unlike a wheatstack in shape." She also says: "We note how much more detail the background of 'The Gleaners' contains. This is because the figures do not come above the horizon line, as do those in 'The Angelus' and 'The Shepherdess.' There the eye must be led upwards by minor objects, to take in the entire panorama spread before us."

Richard Muther says: "And what deep intuition of nature is to be found in 'The Gleaners'! They do not seek compassion, but merely do their work. It is this which gives them loftiness and dignity. They are themselves products of nature, plants of which the commonest is not without a certain pure and simple beauty. Look at their hands. They are not hands to be kissed, but to be cordially pressed. They are brave hands which have done hard work from youth upwards."

An excellent detailed description of "The Gleaners" is given in *Jean François Millet* by Estelle M. Hurll in *The Riverside Art Series* (Houghton) and in *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan). See also *Millet* by S. L. Bensusan in *Masterpieces in Colour* (Jack). *See page 284.*

PAGE 89 – **Florence Nightingale in Her Hospital.** This picture is a sketch of the interior of a part of Florence Nightingale's Hospital at Scutari, made on the spot by the artist. It gives an accurate idea of the conditions under which Miss Nightingale worked and the place in which her work was carried on. *See page 99.*

William Simpson was born at Glasgow on October 28th, 1823. The only regular schooling he ever received was during fifteen months spent at a writing-school at Perth, where he was living with his grandmother. In 1835 he entered an architect's office and there developed his taste for art. After studying lithography for a time, he removed to London and continued his work as a

lithographer. "After the Crimean war broke out Simpson was engaged upon views of the Baltic battles for Colnaghi & Son, and when that firm decided to publish a large illustrated work on the Crimean campaign from sketches made on the spot, Simpson was selected for the work. He started on short notice, arrived at Balaklava in November, 1854, and remained with the British army until the fall of Sebastopol. Simpson was thus the pioneer war-artist, and received several commissions to paint incidents in the war for the Queen." In subsequent years his work as a war-artist took him all over the world, and to practically every battlefield for the next thirty years. His later work was done principally for *The Illustrated London News*. He settled at Willesden in 1885, and occupied his time there in literary work until his death on August 17th, 1899.

PAGE 110 – **The Wounded Hound.** This painting is another example of the very fine animal studies by English artists. The whole interest is centred in the suffering eyes of the poor hound who has been wounded in the leg. The keeper has been bathing and bandaging the leg and is just beginning to clear away the basin of water and liniments. As he squeezes out the sponge he looks with sympathy into the eyes of the suffering dog who looks back at him with such a look of pain and yet as if to one who would gladly help him if he could. The two, the dog and the man, are so wrapped up in this bond of sympathy that they have no thought for the others in the group. The large hound at the right feels so keenly the suffering of his unfortunate companion that at each groan of pain he utters a howl of sympathy. The little Scotch terrier and the child are both as sympathetic as possible, and yet at the same time there is mingled with it a certain curiosity and a feeling of fear, which causes them to keep very close to the keeper. The setting of the whole scene is very appropriately chosen, a bare room with no decoration except the trophies of the chase, which consist of a fur rug and the horns of a deer still attached to the skeleton of the head, and the keeper's canteen and bottle.

Richard Ansdell was born at Liverpool in 1815. His parents were poor, so that he was not able to devote his whole time to art until he was twenty-one years old. He then attended regularly classes at the Liverpool Academy, of which he afterwards became president. He first exhibited at the Royal Academy in 1840. After this he worked steadily and was so well received that his income became assured. His subjects had always to do with the chase, interspersed with some few battle and historic scenes. His numerous animal pictures closely resemble those of Landseer. While as a painter he was scarcely as successful as some, yet his great skill at drawing and composition won for him an enduring fame. It has been said of him, "As a rule, though Ansdell excelled in the grouping of his subjects and execution of detail, neither his large animals (except dogs) nor his birds completely satisfy." Yet Millais speaks of his "Combat of Red Stags" as a canvas that might well have come from the brush of Landseer. Ansdell was elected an Associate of the Royal Academy in 1861, and in 1870 was elected to full membership. Towards the end of his life he lived at Farnborough, and during his last twenty-five years painted 181 pictures for which he received very large prices. He died at Farnborough on April 15th, 1885.

PAGE 170 – **A Distinguished Member of the Humane Society.** Landseer painted many pictures of dogs and in his daily walks or journeys was always on the lookout for some new subject. One day he saw a Newfoundland dog carrying a basket of flowers. The dog was pure white except for the few spots of black on his forelegs and his coal black head, and even then the nose was white. This dog so attracted him that he sought the owner and secured per-

mission to paint him, learning at the same time that the name of the dog was Paul Pry. Although the Newfoundland dog is noted for his skill in life-saving, in this particular case the name given to the picture is merely fanciful, but "no member of the Humane Society could be more efficient than he in that good cause." *See page 36.*

In the picture there is nothing that will take from the interest in the dog. He lies upon a stone jetty with the clear sky above and gulls circling round, and with the water at the end of the jetty and washing against the front of it. There is a suggestion of strength in the whole, in the form of the great dog, in the solid pier, and in the heavy iron ring in the stone-work. The dog lies in a restful position, yet from the watchful eye and slightly raised ears we may judge him to be on the alert and ready to give help if need should arise. The curved position in which he lies with broad and heavy chest facing frontwards reveals the whole strength of his powerful form. Every detail of the beauty of the great Newfoundland is carefully reproduced. F. G. Stephens speaks of "the painting of the hide, here rigid and then soft, here shining with reflected light, then like down; the masses of the hair, as the dog's habitual motion caused them to grow; the foreshortening of his paws as they hang over the edge of the quarry." See *Landseer* by Estelle M. Hurll in *The Riverside Art Series* (Houghton). *See page 286.*

The painting now hangs in the National Gallery at London, having been presented by the owner of the dog.

PAGE 202 – **The Princes in the Tower.** This painting represents almost the last scene in the lives of the young king, Edward V, and his brother Richard, Duke of York. See *England's Story* (Macmillan) and *The British Nation* by George M. Wrong (Macmillan). The two boys are shown in their stately prison room surrounded by all the splendor of their high birth, yet alone, and soon to be sacrificed to the greed and ambition of their royal uncle. The eldest is seated on the richly carved and canopied bed, while the younger on a bench beside the bed has been reading aloud. Their attention has been attracted to some sound which has also caught the ear of the little dog, their only companion. The two princes cling to each other in fearful anticipation of the cruel deed which is about to happen, but there is a suggestion of dignity rather than fear in their attitude. The source of the sound is suggested by the glimmer of light just beyond the foot of the bed, and by the shaft of light cast on the floor by the lantern carried in the hand of the approaching guard.

The painting "The Princes in the Tower" by Sir John Millais is fully described with a full-page illustration in *Famous Pictures of Children* by Julia Augusta Schwartz (American Book Co.).

PAGE 208 – **Robin Hood and His Merry Men.** Full information for the study of this picture is given in the notes on *Sherwood* on page 127.

PAGE 257 – **The Challenge.** This picture represents a lordly stag standing on the shore of a Highland Loch and in his strength and energy uttering a challenge call to the proudest and bravest of his kind to come forth and do battle. His call is carried far across the Loch, where another stag roving alone among the snow-covered hills hears it and at once plunges into the Loch to answer the challenge. The challenged one is already halfway across the water, and one may imagine that in a few moments a fierce fight with interlocked antlers, amid blood-stained snow will take place. The setting of the picture adds to the thought of the strength possessed by these two great stags. One can almost feel the cold of the snow-covered ground and distant hills, while the cold gray waters of the Loch, the uprooted tree, and the dark shadows upon the snow

and the leaden sky with the few stars already beginning to appear all add to the desolateness of the scene.

Richard Muther says of Landseer: "His principal field of study was the Highlands. Here he painted these proud creatures fighting on the mountain-slopes, swimming the lake, or as they stand at ease in their quiet beauty. With what a bold spirit they raise their heads to snuff the mountain air whilst their antlers show their delight in battle and the joy of victory." *See page 286.* Another of Landseer's famous paintings "The Monarch of the Glen" may be used in comparison with "The Challenge." It is to be found in *Landseer* by Estelle M. Hurll in *The Riverside Art Series* (Houghton).

PAGE 299 – **Portrait of Raphael.** Nearly all great artists have painted portraits of themselves, and one cannot but be glad to have this portrait with the gentle eyes and proud mouth of this wonderful mediæval artist. There is such strength and determination in the whole pose that one feels the artist has put in his portrait of himself much of the spirit of desire to accomplish the noble tasks which he set for himself. He died when only thirty-seven years of age, and had accomplished a marvellous undertaking in leaving to the world the long list of wonderful paintings from his brush. This portrait was painted when the artist was twenty-three and presented to his mother's brother, whom he looked upon as his second father. It is now in the Uffizi Gallery at Florence. A colored reproduction of the original is found in *Raphael* by Paul G. Konody in *Masterpieces in Colour* (Jack).

Raphael Sanzio was born at Urbino, in Italy, on Good Friday, March 28th, 1483. He received his first instruction in art from his father, who died when the boy was eleven years old. After studying under Timoteo Viti, he became a pupil of the celebrated artist Perugino, and subsequently studied in Florence. By 1507 his fame as an artist had been established, and in the next year he was invited to Rome by Pope Julius II to assist in the decoration of the Vatican, the residence of the popes. In 1514 he became the architect of St. Peter's Cathedral at Rome, and in 1515 was appointed to superintend the excavations among the ruins of the city. He gave himself up with intense earnestness to his work, but the strain proved too great for his delicate constitution. He caught a fever, and after ten days' illness died on Good Friday, April 6th, 1520, at the early age of thirty-seven years. Vasari in his *Lives of the Painters* said of him: "All confessed the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all the charities, that not only was he honored by men, but even by the very animals, who would constantly follow his steps, and always loved him." See *The Story of Three Great Artists* by Ellen M. Cyr (Ginn), *Pictures Every Child Should Know* by Dolores Bacon (Doubleday), Paul G. Konody's *Raphael,* and *Raphael* by Julia Cartwright in *The Popular Library of Art* (Duckworth).

Estelle M. Hurll in *Raphael* in *The Riverside Art Series* (Houghton) says: "If we think of what was happening to Raphael in the year 1506, when he painted this portrait of himself, we shall read more truthfully the expression in his face. Seven years before he had entered the studio of Perugino and had begun to learn from that master and to show something of his own power. Two years before, he had made his first visit to Florence, and there he saw some of the great pictures by Leonardo da Vinci and Michael Angelo, and had a new conception of what art could do. He had already shown the effect upon him in some of his greatest Madonnas, and he stood now on the threshold of a great career. New ambitions awoke within him; new ideals flashed upon his inner vision. Modest and gentle though he was, he felt a growing consciousness of his own powers. So he holds his head high; not haughtily, but with a dignified self-confidence. His eyes seem to see the visions of which he dreams;

his mouth is half-parted, as if in expectancy. Happy and lovable, there is a sweet thoughtfulness in his air which gives promise of his wonderful performance."

PAGE 327 – **Prince Arthur and Hubert.** This picture, which is based on Shakespeare's story rather than on historical fact, represents Prince Arthur, the son of Geoffrey, King John's elder brother, the rightful heir to the throne of England, pleading with his attendant Hubert to spare him and not to put out his eyes, according to the commands of the king. The scene is laid in a room in the Tower of London where Arthur is detained as a prisoner. Hubert has been commanded by King John to find some one to burn out the boy's eyes with hot irons. He finds two villains willing to undertake the cruel task, and, carrying with him a rope with which to bind the boy to a chair and in order to see that the deed is carried out successfully, he goes with them to the prince's room. He bids the two men conceal themselves behind the canvas or tapestry hangings of the room, while he himself prepares the boy. When he gives the signal by tapping with his foot upon the floor they are to rush out and do the villainous deed. But Hubert has always before been a friend of Prince Arthur, and when he tells of the command of the king and of his promise to undertake the task, Arthur cannot realize that his former friend really means what he says. He pleads so prettily and so earnestly that at last Hubert can no longer resist him, but says:

> "Well, live to see; I will not touch thine eyes
> For all the treasure that thine Uncle owns;"

and again:

> "Your uncle must not know but you are dead;
> I'll fill these doggèd spies with false reports:"

In the picture, which has been closely copied by some Shakespearian actors of *King John*, Hubert and Arthur are seated on a stone bench near a table. Hubert is dressed in a manner resembling a monk, with cowl, cassock and girdle, while Prince Arthur wears the short smock of a boy of the period. Both wear the rather unshapely footwear of the time. Beside them on the floor lies the rope with which Hubert has intended to bind the prince. The two faces clearly depict the parts they are playing. Hubert's face wears a perplexed, yielding expression, not looking at the prince but trying to plan how he may give heed to the boy's pleadings and yet find a way out of the difficulty for himself. The boy's pretty pleading face does not exhibit real fear, because he is so sure within himself that Hubert is still his friend, and yet his whole soul is in the earnestness of his supplication.

William Frederick Yeames was born at Tagamrog on the Sea of Azov in 1835, while his father was British consul there. Unlike most artists, he was rather encouraged than otherwise in the idea of becoming an artist. In fact, so anxious was his father that one of his children should study art that in 1842 he made the journey to Italy with his wife and six children, in order that they might become interested in the great masters. This visit made a great impression upon William Frederick, but unfortunately his father's death in 1843, while they were still in Italy, lost to him a kindly adviser and guide. But his mother, knowing the father's ambition for his son, took the children to live for a time in Dresden, that Frederick William might continue his studies there. In 1848 he left Dresden for London, where he studied the rudiments of drawing. He made application to be admitted to the Royal Academy for instruction and was about to gain admission, when the family again moved to Italy in 1852, where he studied in Florence and Rome. On his return to England he

received recognition, and in 1874 was elected a member of the Royal Academy. He chose as his subjects scenes from domestic life and remote historical subjects, or as it has been said of this last, "The by-ways of history are not unfrequently and wisely preferred by him to scenes, which, being perhaps the turning points of a country's fortunes, are dwelt on at length in its chronicles."

The painting of "Prince Arthur and Hubert" was bought by the Manchester Art Gallery in 1883.

PAGE 353 – **The Stuart Family.** This painting represents the five children of Charles I. These are the Princess Mary, who married the Prince of Orange and became the mother of William III; Princess Elizabeth; Prince Charles, who became Charles II; Prince James, afterwards James II; and Prince Henry, Duke of Gloucester. They are pictured here in a family scene with their dogs, the great hound and the small King Charles spaniel. The background is fanciful and forms an appropriate setting to the quaint and rich costumes of the children, the full long satin dresses, the lace caps and Van Dyck collars. The figures are grouped with great skill and effect. The Prince of Wales stands in the centre with his hand on the head of the hound, the two sisters standing together on his right, and Prince James with his baby brother on his left. The little spaniel is directing his gaze towards the central figure. The artist was very successful in painting the portraits of children, and the costumes in which he clothes them are so attractive that they are frequently copied for fancy dresses. Julia Augusta Schwartz in *Famous Pictures of Children* (American Book Co.) has a very interesting chapter on "The Children of Charles the First." It applies almost exactly to the picture in the text, although a different painting is studied.

Antony Van Dyck was born at Antwerp on March 2nd, 1599. His father was a silk merchant, but he allowed his son to follow his own inclination towards the study of art, and when sixteen years old he entered the studio of Rubens, with whom he remained until he was twenty-one. Then on the advice of Rubens he went to Italy and continued his studies in Genoa, Rome, Venice, and Palermo. On his return to Antwerp in 1626, he at once became famous as a portrait painter and also as a painter of historical subjects. In 1630 he paid a visit to England, but did not receive the encouragement he hoped for, and returned to Antwerp. Shortly after this, Charles I saw some of his portraits and invited him to return to England, where he was appointed "Principal Painter in Ordinary to their Majesties at St. James's." From this time Van Dyck became the favorite painter in England, and painted not only the royal family but numerous other portraits. Orders came so rapidly that he soon became quite wealthy. He dined well and is said often to have kept his subjects to the midday meal with him in order to study them and retouch his work in the afternoon. His pictures met with such general appreciation that he became the rival of his former master Rubens. He married in Englar and had one daughter. Although he died on December 9th, 1641, at the early age of 42, he left a remarkable number of portraits, and if these had not made him famous, he would have achieved equal success through his representations of historical subjects. See *Van Dyck* by Estelle M. Hurll in *The Riverside Art Series* (Houghton) and *Van Dyck* by Percy M. Turner in *Masterpieces in Colour* (Jack).

Estelle M. Hurll says: "Van Dyck's clever technique has preserved for us the many rich fabrics of his period, and his pictures would be a delight were these details their sole attraction. Heavy velvet, with the light playing deliciously in the creases, lustrous satins, broken by folds into many tints, delicate laces, elaborate embroideries, gleaming jewels—these are the never-failing accessories of his compositions."

FIFTH READER

FRONTISPIECE – **Aurora.** A recent critic describes this painting as follows: "This is the noblest work of Guido. It is embodied poetry. The Hours that, hand in hand, encircle the car of Phœbus, advance with rapid pace. The paler, milder forms of those gentle sisters who rule over declining day and the glowing glance of those who bask in the meridian, blaze resplendent in the hues of heaven, are of no mortal grace and beauty; but they are eclipsed by Aurora herself, who sails on the golden clouds before them, shedding 'showers of shadowing roses' on the rejoicing earth, her celestial presence diffusing gladness and light and beauty around. Above the heads of the heavenly coursers hovers the morning star, in the form of a youthful cherub, bearing his flaming torch. Nothing is more admirable in this beautiful composition than the motion given to the whole. The smooth and rapid steps of the circling Hours as they tread on the fleecy clouds; the fiery steeds; the whirling wheels of the car; the torch of Lucifer, blown back by the velocity of his advance; and the form of Aurora, borne through the ambient air, till you almost fear she should float from your sight."

F. A. Farrar in *Old Greek Nature Stories* (Harrap) describes the myth as follows: "Apollo, originally Helios, is represented as driving the chariot of the sun in its arched path across the heavens. This car was of dazzling beauty, made by Vulcan, or Hephæstus, the god of Fire, of pure gold, adorned with precious stones, the whole reflecting the radiant splendor of the sun. It was drawn by four immortal steeds, from whose nostrils issued flames, and which no weaker hand than that of Apollo himself could manage. The goddess Aurora, the personification of the Dawn, opened the gates of the palace of the sun god each day, so that the glorious equipage could be driven forth, and herself preceded the god of day to the starting point of his journey. It was the duty of the Hours, who were inferior deities, to yoke the glorious steeds to the chariot. Mounting the car, the god then drove the fiery horses up the steep ascent, guiding them all day long in their appointed path until in the evening they descended in the west into the wide stream of Oceanus. The Greeks thought that the earth was a vast, flat circle, divided in the middle by the sea, the Mediterranean, and with the broad river of Ocean flowing around it. Homer and Hesiod, from whom we get the oldest of these stories, do not explain how the sun got back to its starting point, ready for the next day's journey, but later poets imagined a wonderful winged boat, made, like the chariot, by Hephæstus, which received the sun, with its golden car, and bore them swiftly round the ocean to the east again."

Apollo, the sun god, and Diana, the moon goddess, were the children of Jupiter (Zeus) and Latona (Leto), the personification of Night. Apollo was known under the various names of Phœbus, Phœbus Apollo, and Helios, and, in addition to being the sun god, he was also the god of music and poetry, and the art of healing. It is impossible to reconcile all the Greek and Roman myths that deal with Apollo; the attributes of many deities seem in the end to have been assigned to him. See *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn), and *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Aurora, or Eos, the personification of the Dawn, was the daughter of Titan and Terra, and the mother of the winds and the stars. In some of the older myths she is represented as preceding the sun god, drawn in a rose-colored chariot and opening with her rosy fingers the gates of the east, pouring the dew upon the earth, and making the flowers grow. See Guerber's

Myths of Greece and Rome. Lucifer, the personification of the Morning Star, was the son of Jupiter and Aurora.

The "Aurora" is one of the many mural decorations painted by Guido Reni, and is to be found on the ceiling of an apartment in the Rospigliosi Villa at Rome. "The original is of very effective coloring, especially resplendent in the yellow hue, indicating the dawn, which forms the background on the left, and spreads over the painting in gradually lessening intensity." The artist was born near Bologna in 1575. At the age of ten he was placed under a Belgian artist then living in Bologna, and also studied fresco painting under Ferrantini, who took him to Rome to assist in the decoration of a famous palace. In Rome he painted constantly, but only two of his works can now be positively identified. Mrs. L. L. W. Wilson says: "He painted in Rome and Naples, but was at last obliged to leave both these places. In Naples a clique of painters beat his servants and sent him word either to depart or prepare for death. He departed." In Rome he was for many years very popular. Here it was that he painted his masterpiece the "Aurora." But he finally returned to Bologna irritated by a criticism of one of the Cardinals. In Bologna he lived in the greatest luxury and pomp, founding there a school numbering over two hundred. But he was unfortunately extravagant and a gambler. His fortunes began to decline, and with it his art. He sold his time at so much an hour to picture dealers. One of them in particular stood over him with a watch in his hand. There is a certain grace and beauty about his work that never fails to please the amateur. But even in his prosperous days he worked to order in a fashion, copying, with small changes, his women from the Venus de Medici and also the Niobe. Talented he was, it is true, but, deadliest of all artistic faults, commonplace. He died in 1642, burdened by troubles and debts. Many of his paintings are to be seen in the Italian Art Galleries and some have found their way to private collections in England. See *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan).

PAGE 31 – **The Courtyard of the Caliph.** Towards the end of the nineteenth century, a number of English artists attempted to give through their paintings a knowledge of Oriental life and customs. The most successful of these was John Frederick Lewis. He lived for many years in the East studying the life of the people, and through his exactness to color and detail succeeded in accomplishing to a certain degree what he had undertaken. Nothing was too small to receive his closest attention, and his pictures are exact down to the representation of even the patterns of the Oriental embroidery upon the robes, and the ornaments on the turbans.

The painting represents the idle and luxurious life of the women of the Caliph's household. Practically servants to the slightest wish of their lord and master and allowed to leave their own abode only if closely veiled and attended, they nevertheless had much expended upon them to make them happy. Since they had never known any other way of living, they were doubtless quite content. The courtyard is surrounded on all four sides by the dwelling, but is large enough to accommodate its occupants and the animals which are their pets, as well as to have within it the artificial pond and the great shade trees shown in the picture. One woman is feeding the ducks in the pond, while the pet goat stands coaxingly by hoping to gain some attention and a sweetmeat from her hands; another carries a bowl in her hand from which she feeds the birds that are flying down to her. Other women are reclining on the divans or couches which are placed near the walls. An attendant is bringing in a camel that the Caliph may go out over the plains to attend to his business. The Caliph himself is seated upon the divan with his

favorite wife, and watches the different amusements, while attendants stand near to do his slightest bidding. The whole Oriental scene is one of the luxury and leisure of the household, with a suggestion of the despotic rule of the lord and master.

John Frederick Lewis was born at London in 1805 in the same house, it is said, as Edwin Landseer. His father was an engraver, and the two families were on intimate terms. He was first interested in animals, and his father promised him that he might seriously study art if he would first paint a picture worthy of exhibition. This he did, and his first picture was exhibited and sold at the British Institution in 1820. In 1821 he exhibited at the Society of Painters in Oils and Water-colours. He continued for some years to paint and exhibit pictures of animals.

In 1827 he moved to 21 St. John's Wood and travelled through Italy and the Tyrol. This caused him to change his subjects somewhat, and in 1831 he began to exhibit pictures of Highland peasant life. In 1838 he went to Paris and to Spain, and from this time until 1841 his subjects were so decidedly Spanish that he became known as "Spanish Lewis." Later his health became bad and he journeyed to the East, where he was found in 1844 by Thackeray living in Cairo in regular oriental style. After this he forsook even this form of civilization, and lived in the tents of the desert.

He did not exhibit from 1841 until 1850, consequently his name was withdrawn from the list of exhibitors; but on his exhibiting in 1850 his picture "The Harem," which caused a decided sensation, he was reinstated. This was the beginning of the "oriental" period, and, since the subject was then new, he became quite famous. Because of his sojourn among the people of the East, he was able to present his subjects with exactness and truth.

He returned to England in 1851, married, and settled at Walton-on-the Thames, where he spent the remainder of his life working into pictures the sketches which he had brought with him from the East. He was for a time president of The Water-colour Society, but finding that oils paid better he resigned his office and determined to win his way to the Royal Academy. This he did in 1865, his diploma picture being "The Door of a Café in Cairo." This interest in oriental subjects continued until his death on August 15th, 1876. He was buried at Frimley in Surrey.

PAGE 35 – **Sir Galahad.** The Sir Galahad here portrayed is the mystic hero of Lord Tennyson's *Sir Galahad* and of *The Holy Grail* in *Idylls of the King*. The former of these poems, at least, should be read in class as an introduction to the study of the picture. The central idea of the whole composition is *worship*, expressed alike in the rapt figure of the knight and in his waiting horse. "'The horse worships, too;' someone has said in writing of the picture of Sir Galahad."

The knight in full armor with shield borne upon his back, since this is not a time of action or defence, and with helmet slung over his right shoulder, stands perfectly still with clasped hands resting upon his knee, and with a rapt expression upon his face, as if seeing in fancy before him the Holy Grail which he has sworn to follow. Beside him stands his beautiful white horse with bowed head. One may see in the two, the horse and the man, the different spirit animating the horse and the man. The noble horse, who has borne his master through many difficulties, stands in worshipful humility, with bowed head and downward gaze, while the knight, in his position of worship and devotion to his ideal, looks out and beyond, showing that he feels there is a something in his nature which raises him up to a level with the highest. A most interesting comparison may be made between "Sir Galahad" and John Pettie's "The Vigil," which represents a knight watching his armor before the altar during the silent hours of darkness, preparatory to assuming the vows of his order. A beautiful

colored reproduction of "The Vigil" is found in *John Pettie* by Martin Hardie (Macmillan).

As the result of a letter received from a gentleman who was intensely interested in "Sir Galahad," Watts hunted up the original sketch for the picture, made another painting, and presented it to Eton College. It was placed in the Chapel of the College on June 4th, 1897. In this connection a letter written by the artist well brings out the value which he placed upon the painting: "I recognize that from several points of view art would be a most valuable auxiliary in teaching and nowhere can lessons that may help to form the character of the youth of England be more important than in the great schools where statesmen, and soldiers, and leaders of thought receive their first impressions. Reminded by your letter I have looked out a study of 'Sir Galahad' the size of the picture now in the New Gallery, and will endeavor to finish it with the object of presenting it to Eton; pleased to identify myself with an institution so famous, and to be (I hope) famous in the long (I trust) story to be told."

A very full and interesting series of chapters on King Arthur and his Knights of the Round Table is found in *Legends of the Middle Ages* by H. A. Guerber (American Book Company). This should, if at all possible, be carefully studied by the teacher. The description of Sir Galahad is as follows:

"One Pentecost Day, when all the knights were assembled, as usual, around the table at Camelot, a distressed damsel suddenly entered the hall and implored Lancelot to accompany her to the neighboring forest, where a young warrior was hoping to receive knighthood at his hands. This youth was Sir Galahad, the peerless knight, whom some authorities call Lancelot's son, while others declare that he was not of mortal birth.

"On reëntering the hall after performing this ceremony, Lancelot heard that a miracle had occurred, and rushed with the king and his companions down to the riverside. There the rumor was verified, for they all saw a heavy stone floating down the stream, and perceived that a costly weapon was sunk deep in the stone. On this weapon was an inscription, declaring that none but a peerless knight should attempt to draw it out, upon penalty of a grievous punishment. As all the knights of the Round Table felt guilty of some sin, they modestly refused to touch it.

"When they returned into the hall an aged man came in, accompanied by Galahad, and the latter, fearless by right of innocence, sat down in the 'Siege Perilous.' As his name then appeared upon it, all knew that he was the rightful occupant, and hailed his advent with joy. Then, noticing that he wore an empty scabbard, and hearing him state that he had been promised a marvellous sword, they one and all escorted him down to the river, where he easily drew the sword out of the stone. This fitted exactly in his empty sheath, and all vowed that it was evidently meant for him.

"That selfsame night, after evensong, when all the knights were seated about the Round Table at Camelot, they heard a long roll of thunder, and felt the palace shake. The brilliant lights held by the statues of the twelve conquered kings grew strangely dim, and then, gliding down upon a beam of refulgent celestial light, they all beheld a dazzling vision of the Holy Grail. Covered by white samite, and borne by invisible hands, the sacred vessel was slowly carried all around the great hall, while a delicious perfume was wafted throughout the huge edifice. All the knights of the Round Table gazed in silent awe at this resplendent vision, and when it vanished as suddenly and as mysteriously as it had come, each saw before him the food which he liked best.

"Speechless at first, and motionless until the wonted light again illumined the hall, the knights gave fervent thanks for the mercy which had been vouchsafed them, and then Lancelot, springing impetuously to his feet, vowed that he would ride forth in search of the Holy Grail and would know no rest until he had beheld it unveiled. This vow was echoed by all the knights of the Round Table; and when Arthur now questioned them closely, he discovered that none had seen the vessel unveiled. Still he could not prevent his knights from setting out in quest of it, because they had solemnly vowed to do so.

"During this quest the knights travelled separately or in pairs all through the world, encountered many dangers, and in true mediæval fashion defended damsels in distress, challenged knights, and covered themselves with scars and glory. Some of the legends declare that Parzival alone saw the Holy Grail, while others aver that Lancelot saw it through a veil faintly. The pure Galahad, having never sinned at all, and having spent years in prayer and fasting, finally beheld it just as his immaculate soul was borne to heaven by the angels."

Further interesting information in regard to Sir Galahad may be found in *King Arthur and his Noble Knights of the Round Table* by Alfonzo Gardiner in *Bright Story Readers* (Macmillan), in *Stories of King Arthur's Knights* by Mary Macgregor in *Told to the Children*

Series (Jack), in *King Arthur and his Knights* by Maud L. Radford (Rand), in *Stories from History and Literature* by A. Gertrude Caton (Macmillan), in *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday), and in Sir Thomas Malory's *Le Morte Darthur* edited by Douglas N. Swiggett in *Pocket Classics* (Macmillan).

George Frederick Watts was born on February 23rd, 1817. He was a very delicate child, and because of violent headaches he was not able to attend school or pursue any regular course of study. Nevertheless, his acute, retentive memory enabled him to obtain for himself in the intervals of good health a wonderful amount of knowledge. While still young he showed very great talent both in drawing and in color, and his father encouraged him to adopt the profession of art. In 1835 he entered the Royal Academy with a view to studying drawing, but the instruction to be obtained at that time was so inadequate that he left after six weeks and spent most of his time studying the Elgin marbles. His one lesson in color gave him the names of the materials required to paint a portrait by Lely which he was examining. Thus we see that the whole of Watts' future success was due to his innate genius.

At the age of twenty-five he presented a large composition entitled "Caractacus led in Triumph through the Streets of Rome" as his contribution in a competition for the decoration of Westminster Palace. He obtained a place among the first three successful candidates, which gave him a prize of £300. With this he went to Italy to study, and lived with the British Minister to the Court of Florence, who was for years his friend and patron.

On his return to England in 1848 he was recognized as "one of the greatest artists of the age." As a sculptor he has become famous, but more especially as a painter of portraits and his collection includes about forty half-length likenesses of the best-known literary, public, ecclesiastical, artistic, and musical men of his time. While his pictures are lacking in technical qualities, it has been said of them: "But few portraits belonging to the nineteenth century have the same force of expression, the same straightforwardness of aim, the same grandeur and simplicity. Before each person represented one is able to say, 'That is a painter, that a poet, and that a scholar.' Indeed, the way in which Watts groups his characters is masterly beyond conception."

Also in his pictures of allegorical and legendary subjects the same temperament and independence of treatment is shown. He had a definite object in view which he himself expressed when he wrote, "The end of art must be the exposition of some weighty principle of spiritual significance, the illustration of a great truth." He employed neither ancient nor modern conventional ideas with which to clothe his subjects, but embodies in them his individual thought. Not only does he do this, but he also stimulates the deeper thought and meditation of his observer. For this reasen his pictures never weary one, but are constantly a source of renewed enjoyment.

He never painted for exhibitions, although on several occasions he lent his pictures for that purpose. His own house was in itself an interesting picture gallery to which the public was generously admitted on Saturdays and Sundays. Watts was not only known through his art, but as a generous, public-spirited man with a keen patriotism. As a worker his industry was phenomenal. He made it a practice each day to rise at dawn and throughout the whole day to allow himself only time for meals. In this way he has left a very large collection of sculpture and highly finished drawings, as well as about 800 paintings.

He died on July 1st, 1904, after a brief illness at the great age of eighty-seven, retaining full command of his faculties to the last. See *G. F. Watts* by G. K. Chesterton in *The Popular Library of Art* (Duckworth) and *British Painters: Their Story and Their Art* by J. Edgcumbe Staley (Jack).

PAGE 46 – **Saluting Madeleine de Verchères.** In this painting the artist represents Madeleine as receiving the salute of the soldiers who had come to the relief of the besieged residence of the Seigneur de Verchères. The incident is related in the text. The little girl and her two younger brothers are standing just inside the enclosure, and with them, a little to the rear, is the old servant, who has helped them during the siege. The soldiers are saluting the young girl with frank admiration for her courage and resourcefulness. The noticeable point in the picture is the combining of the old world and the new in the dress of the children and of the French soldiers, and the rude pioneer setting which lends a charm to the whole. The Indian, who stands near by with stolid face and observes the whole scene with stern wonder, also adds a picturesque touch to the scene.

PAGE 81 – **Madonna and Child.** This painting, known as the Madonna di San Sisto, or the Sistine Madonna, was painted by Raphael about 1575 for the high altar of the Church of St. Sixtus at Piacenza in Italy, and received its name from Pope Sixtus in whose honor the chapel was built. The picture was afterwards purchased by the Elector of Saxony about 1753 and placed in the Dresden Gallery. When Frederick the Great bombarded Dresden, he gave orders that the Art Gallery should not be injured in any way. Napoleon also gave instructions during his siege that the gallery should be spared, and although many pictures were carried by him to Paris that of the "Sistine Madonna" remained undisturbed. "It is the most lovely of all Raphael's Madonnas and, indeed, of all the Madonnas in the world. It hangs in the Dresden Gallery, in Germany, in a room by itself. As people look upon the Mother and Christ-child, their eyes fill with tears. Men lift their hats and pass silently on. The room is so quiet that one can hear the slightest sound."

The subject of the Madonna and Child was a favorite among mediæval artists. The term Madonna originally meant simply Madame, or My Lady, but the term has been replaced in modern times by Signora, and Madonna has come to mean the Holy Mother as represented by artists.

As a rule, the central figure of the Holy Mother and Child are reproduced alone. The original picture is 8 ft. 8 in. long and 6 ft. 5 in. wide. The painting is so arranged that one may imagine the whole as seen through a window. The background is composed of imperial cherub faces, and the Holy Mother and Child appear to be descending to earth as if borne upon a cloud. The drawn curtains emphasize the idea. The kneeling figure of St. Barbara on the right represents humble adoration, while the portrait picture of Pope Sixtus on the left reveals the character of the man who forgets his own greatness as he reverently gazes upon the Holy Child. Beside him is placed the triple crown of his office. The figures of the two cherubs with arms resting on the frame of the window and gazing upwards and onwards represent perpetual youth and perpetual adoration. As Bryan in his *Dictionary of Painters and Engravers* (Macmillan) says: "The mystery of the Incarnation has never been expressed in a grander form than in this divine Madonna floating on the clouds of Heaven, bearing in her arms the wondrous child who is adored by saints and angels." A reproduction of the original painting, with a full description, is found in *Raphael* by Estelle M. Hurll in *The Riverside Art Series* (Houghton).

Julia Augusta Schwartz in *Famous Pictures of Children* (American Book Co.) has a special chapter on the "Sistine Madonna," which should, if possible, be carefully studied. The description of the central figures is as follows: "The mother's robes are blown back by the wind as she moves onwards. Her step seems as light as the fleecy clouds under her bare feet. Her right hand holds the child under his right arm, while her left hand supports the fold of her veil

upon which he is sitting. With his legs crossed easily, he rests one hand just below the right knee, and grasps the veil with the other. One little foot swings free. The two faces, so close together as he softly presses his forehead against Mary's cheek, are much alike. The outline of the head is the same in both. The eyes have the same shape. The mouths curve in the same line. The cleft in each chin is the same. The mother's hair lies in smooth bands, lightly waving away from her serene and beautiful face. The son's hair is roughened by the breeze caused by their swift movement onwards. The pupils of his eyes are dilated. His lip almost quivers. He gazes out upon the earth with an earnest penetrating glance, as if conscious that he is being borne thither from heaven itself."

H. H. Powers in *Mornings with the Masters of Art* (Macmillan) says of the "Sistine Madonna": "The Madonna is here conceived as a celestial being, who appears upon the clouds of heaven and gazes with eyes big with wonder that just hints of anxiety and fear, at the great world which, unconscious, suffering, sordid and inscrutable, reveals itself to her gaze. Nothing can surpass the suggestiveness of this gaze, in which the unconscious simplicity of childhood is tinged with the consciousness of the world's sorrow, and the faint foreboding of a Saviour's pain. And in admirable contrast is the face of the child, the artist's supreme triumph, whose wondrous eyes reveal a calm which partakes less of the unconsciousness of childhood than of the infinite repose of the divine. The picture is as unique in the whole range of Christian art as in the art of Raphael himself." *See page 311.* See also the admirable section on the painting in *How to Enjoy Pictures* by M. S. Emery (Prang).

PAGE 131 – **The Horse Fair.** This is the most wonderful and the best known of Rosa Bonheur's pictures. In order to paint it, she went in men's clothing for eighteen months through the stables of Paris, amongst stable-boys and horse-dealers. *See page 293.* The canvas of the original is so large that the horses are two-thirds life-size, and each separate horse or pair of horses with its rider is a separate study; then all are grouped together into a mass of rearing and struggling strength and muscle. The artist was obliged to use a stepladder to paint some parts of it.

The horses have been led out from the stables, which may be seen in the left of the background to the flat course. The trees form a good background for the group of horses. The whole picture is constructed upon the thought of the dark color at the left leading up to the light as it breaks through the trees on the right. It is an interesting study of animal temper and animal strength and human control. Beginning at the left the powerful horse running along quietly with groom beside him shows great strength tempered with a degree of gentleness. Beside him is a smaller horse with ears thrown back, the smallest and most vicious of all, and probably the rearing of the great black horse beside him has been caused by a sharp bite from the treacherous brute. And because one excited animal upsets others, the horses in the whole centre of the group are requiring the most skilful handling. In the right front and undisturbed by the trouble behind are two large gray horses, sufficiently docile to allow the same groom to manage both. These two with their great weight and strong muscles are good examples of the careful study of anatomy which characterizes Rosa Bonheur's animals, and raises them above the standard of ordinary feminine art.

Stranahan in his *History of French Painting* says: "It is a group of twenty or more strong Percheron horses; they are white, dappled, black, and splendid in the energy of action and draught power indicated. Some are ridden, some led by sporting, tricky grooms, whom, notwithstanding their frequent jests at her expense while making her studies, she has as faithfully painted as exultant in the mastery of the noble brutes. The scene is a familiar

spot of Paris, with the dome of the Invalides and an avenue of trees seen in the background. Solid and firm modelling; accuracy of action rendered with spirit; fidelity to patient observation; the representation of space above, before, and behind her figures; fine rendering of the spirit of the animals, are the qualities of the pictures, and, with the landscape of great grandeur added, represent her style." See *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan).

This picture was bought for about $60,000, and is now in the Metropolitan Museum of Art in New York. A smaller copy of it by the artist herself is in the National Gallery at London.

PAGE 160 – **The Armada in Sight.** This painting portrays a celebrated incident which took place at Plymouth on July 19th, 1558, when all England was waiting for news of the approach of the Armada. The admirals and captains were gathered together on the bowling-green behind the Pelican Inn, when news was brought that the Armada was in sight. Drake and Hawkins, who were playing bowls, refused to be hurried by the alarm, and insisted upon finishing their game before proceeding to their ships. A stanza from *Admirals All* by Sir Henry Newbolt may be quoted:

"Drake nor devil nor Spaniard feared
Their cities he put to the sack;
He singed His Catholic Majesty's beard,
And harried his ships to wrack.
He was playing at Plymouth a rubber of bowls
When the great Armada came;
But he said, 'They must wait their turn, good souls.'
And he stooped, and finished his game."

Charles Kingsley in *Westward Ho!* (Macmillan) has a very interesting account of the scene at Plymouth. It does not exactly correspond with the painting, but gives the spirit of the gathering. Somewhat abridged, the story is as follows:

"If a man were a student of men he would have found few nobler companies on whom to exercise his discernment than he might have seen in the little terrace bowling-green behind the Pelican Inn, on the afternoon of the nineteenth of July. Chatting in groups, or lounging over the low wall which commanded a view of the Sound and the shipping far below, was gathered almost every notable man of the Plymouth fleet. The Armada has been scattered by a storm. Lord Howard has been out to look for it, as far as the Spanish coast; but the wind has shifted to the south, and, fearing lest the Dons should pass him, he has returned to Plymouth, uncertain whether the Armada will come after all or not. Slip on for a while, like Prince Hal, the drawer's apron; come in through the rose-clad door which opens from the tavern, with a tray of long-necked Dutch glasses, and a silver tankard of wine, and look round you at the gallant captains, who are waiting for the Spanish Armada, as lions in their lair might wait for the passing herd of deer.

"See those five talking earnestly, in the centre of a ring, which longs to overhear, and yet is too respectful to approach close. Those soft long eyes and pointed chin you recognize already; they are Walter Raleigh's. The fair young man in the flame-colored doublet, whose arm is round Raleigh's neck, is Lord Sheffield; opposite them stands, by the side of Sir Richard Grenville, a man as stately even as he, Lord Sheffield's uncle, the Lord Charles Howard of Effingham, Lord High Admiral of England; next to him is his son-in-law, Sir Robert Southwell, captain of the *Elizabeth Jonas;* but who is that short, sturdy, plainly-dressed man, who stands with legs a little apart, and hands behind his back, looking up, with keen grey eyes, into the face of each speaker? His cap is in his hands, so you can see the bullet head of crisp brown hair and the wrinkled forehead, as well as the high cheek bones, the short square face, the broad temples, the thick lips, which are yet firm as granite. A coarse plebeian stamp of man: yet the whole figure and attitude are that of boundless determination, self-possession, energy; and when at last he speaks a few blunt words, all eyes are turned respectfully upon him—for his name is Francis Drake.

"A burly, grizzled elder, in greasy, sea-stained garments, contrasting oddly with the huge gold chain about his neck, waddles up, as if he had been born, and had lived ever since, in a gale of wind at sea. The upper half of his sharp dogged visage seems of brick-red leather, the lower of badger's fur; and as he claps Drake on the back, and, with a broad Devon

twang, shouts, 'Be you a-coming to drink your wine, Francis Drake, or be you not?—saving your presence, my Lord;' the Lord High Admiral only laughs, and bids Drake go and drink his wine; for John Hawkins, Admiral of the port, is the Patriarch of Plymouth seamen, if Drake be their hero, and says and does pretty much what he likes in any company on earth; not to mention that to-day's prospect of an Armageddon fight has shaken him altogether out of his usual crabbed reserve, and made him overflow with loquacious good-humor, even to his rival Drake.

"So they push through the crowd, wherein is many another man whom one would gladly have spoken with face to face on earth. Martin Frobisher and John Davis are sitting on that bench, smoking tobacco from long silver pipes; and by them are Fenton and Withrington, who have both tried to follow Drake's path round the world, and failed, though by no fault of their own. The man who pledges them better luck next time, is George Fenner, known to 'the seven Portugals,' Leicester's pet, and captain of the galleon which Elizabeth bought of him. That short prim man in the huge yellow ruff, with sharp chin, minute imperial, and self-satisfied smile, is Richard Hawkins, the Complete Seaman, Admiral John's hereafter famous and hapless son. The elder who is talking with him is his good uncle William, whose monument still stands, or should stand, in Deptford Church.

"There is John Drake, Sir Francis' brother, ancestor of the present stock of Drakes; and there is George his nephew, a man not overwise, who has been round the world with Amyas; and there is Amyas himself, talking to one who answers him with fierce curt sentences, Captain Barker, of Bristol, brother of the hapless Andrew Barker who found John Oxenham's guns, and, owing to a mutiny among his men, perished by the Spaniards in Honduras, twelve years ago. Barker is now captain of the *Victory*, one of the Queen's best ships; and he has his accounts to settle with the Don, as Amyas has; so they are both growling together in a corner, while all the rest are as merry as the flies upon the vine above their heads."

In the picture the central figures are of course Lord Howard of Effingham, the Lord High Admiral of England, and Sir Francis Drake. Lord Howard is represented as expostulating with Drake for the delay, but Drake presses him back with his open hand and informs him that he will come when he has finished his game. The conversation which may be imagined to have taken place is given in Chapter XXX of Charles Kingsley's *Westward Ho!* An excellent colored picture of "Drake at Bowls on Plymouth Hoe" is found in *The Story of Sir Francis Drake* by Mrs. Oliver Elton in *The Children's Heroes* (Jack).

John Seymour Lucas was born at London on December 21st, 1849. He was educated at the Royal Academy School of Art. In 1886 he became an Associate of the Royal Academy, and in 1898 was admitted to full membership. At present he resides in London. His paintings are mainly historical.

PAGE 186 – **The Boyhood of Raleigh.** Millais painted two pictures suggestive of adventure at sea, which may be considered as the complement of one another. These two are "The North-West Passage," which pictures an old man with maps and drawings of the much-sought North-West Passage spread out before him, and "The Boyhood of Raleigh" in which the boy sits and listens and sees in a dream the life which he is to lead.

The two boys have wandered down to the seaside with their toy-boat which now lies to the left of the picture beside the heap of stones. There they met a sailor who was idly sitting on a log of wood, and quite ready to spin a yarn about his adventures in foreign lands. The brother sits facing towards the front of the picture with elbows on knees and chin in hands, and with interested expression is listening to the sailor. But Walter sits with his hands clasped about his knees, listening, as one hypnotized. His eyes gaze away into space spellbound by what in his mind's eye he sees there. The sailor's left hand is raised and muscles set with the interest of his story, while the right points away over the sea as if directing the boy's mind towards the adventurous life he is to lead as a man. The man's attitude is so expressive, and the suggestion of excitement even in the side view of his face so marked, that one cannot but

feel the mesmerism of the situation. The boys listen, the man talks on, and the sea calls.

The setting of the picture and the costume is of the time of Elizabeth. In the painting Walter wears a green suit much shirred, with stiff ruff at neck and frills at wrists, and his tall plumed hat near him on the ground, while beside him his brother sits against the sea wall more soberly dressed in black, but with similar ruff and frills. The picturesque dress of the foreign sailor with broad hat and ear-rings, loose shirt, full red trousers reaching only to the knees, and bare feet, adds much to the picture. Behind the sailor lies an anchor and other things pertaining to the sea, while the simple little flowers in the corner charmingly contrast with the picture as a whole. The two boys were painted from Everett and George Millais, the sons of the artist. A colored reproduction of the painting is found in *Millais* by A. Lys Baldry in *Masterpieces in Colour* (Jack) and in *British Painters: Their Story and Their Art* by J. Edgcumbe Staley (Jack).

Stephens, the art critic, describes the painting as follows: "The work glows in the warm light of a Devonshire sun, and shows the sunburnt, stalwart Genoese sailor—one of these who were half-pirates, half-heroes, such as Kingsley has delighted countless boys by describing—seated with his brawny bronzed shoulders towards us, on a sea-wall, while before him, and at ease upon the floor, are Raleigh and his brother, listening eagerly and with rapt ears to the narrative of wonders on sea and land. The sailor points to the southward, for there is the Spanish Main, the scene of all his troubles and adventures. The young Walter sits up on the pavement, and with his hands locked about his raised knees and with fixed, dreaming eyes, seems to see El Dorado, the islands of the east and of the west, the 'palms and temples of the south,' as well as the Mexican and other monarchs he has read about. Ships, gold, the hated Spaniards, and (most brilliant of all) that special object of his life's endeavors, the 'fountain of youth,' were before his fancy. The other boy, whose intelligence is not of the vision-seeing sort, but rather refers to the visions of others, is almost at length on the ground, leaning his chin within both hands. A toy ship stands near the boy. The scene includes a low pier or wall, as of a battery looking onto the sea, which, shimmering and barred with delicate lines of blue and green, reflects on a sunny day. At the feet of the group lie a star-fish, seaweed, a rusty anchor, and waste of the beach, with some stuffed birds of outlandish sorts and bright plumage, and dry flowers.

Walter Raleigh was born at Hayes near Burleigh Salterton about 1552. His father, also Walter Raleigh, was a country gentleman and a naval officer, and it was from him that the son inherited his love of adventure. His mother had been a widow, and the son of her former marriage, Sir Humphrey Gilbert, had much in common with his half-brother and was associated with him in many ventures. Raleigh was, even in his earliest boyhood, deeply interested in tales of travel and adventure and spent a great part of his time sitting on the beach at Burleigh Salterton, listening to the thrilling tales of sailors home from sea. Compare Amyas Leigh in *John Oxenham's Story* on page 187 of the *Fifth Reader*. The picture of "The Boyhood of Raleigh," painted by Sir John Millais in 1870, tells the story of Raleigh's life at this time. In order to give an exact picture, even after so great a lapse of years, the artist spent some time at Burleigh Salterton.

Raleigh received his early education either at home or at schools near at hand, and later spent three years at Oriel College, Oxford. Although displaying great ability and sharpness of wit he was not content with the quiet of college life, and at the age of seventeen he began his life of adventure by entering into the religious wars between the Huguenots and the Roman Catholics in France. From there he went to serve in the Netherlands against Spain and later carried arms in Ireland, where he aided in suppressing a rebellion.

Shortly after this he came into favor with Queen Elizabeth through an act of gallantry. One day when the Queen was returning from a sail on the Thames she found it necessary to cross a muddy place. As she hesitated, Raleigh stepped forward and spread his rich velvet mantle over the spot. The Queen acknowledged the courteous act and upon reaching the palace sent for Raleigh, who immediately responded to the summons. His handsome appearance and richness of dress appealed to the Queen and he became one of the court favorites.

During his stay in France Raleigh had become acquainted with tobacco and had accustomed himself to its use. The story is told of a servant who had been summoned to bring him a tankard of ale and nutmeg and who, on seeing his master with smoke issuing from his mouth, dashed the ale into his face, and ran shrieking that his master would be burned to ashes before help could arrive. When he fitted out at his own expense an expedition to explore America, then spoken of as the "New World," he requested that one of the vessels should be loaded for its return voyage with the tobacco plant which he had heard grew in abundance in a certain part which they hoped to visit. This part of the country was claimed for England and was named Virginia in honor of Elizabeth, who knighted Raleigh for this service. The potato was also brought back by this expedition and planted in Ireland, where it became a staple food, although not introduced into England until many years later.

Through the jealousy of another of the Queen's favorites, the Earl of Essex, Raleigh fell into disgrace and was banished from the court. After a term of imprisonment in the Tower he was released. Soon afterwards he married Elizabeth Throgmorton and settled at Sherborne. He had two sons, Walter, who was killed while with his father on an expedition against the Spaniards in South America, and Carew, who inherited his estates.

Many adventures at sea are recorded. Once when he was acting as war-admira in the famous expedition led by Essex and Howard in the Azores, he escaped a perilous situation and captured an island for England, only to bring down upon his head the jealous criticism of Essex, because he had acted without orders. This, however, was satisfactorily explained, and Essex readily pardoned him. His most successful expedition was one planned to visit South America and to explore the Orinoco River. Here he found and brought back to England the first mahogany to be used in that country, and also specimens of minerals which, upon examination, were found to be rich in gold.

On the death of Queen Elizabeth and the accession of James I in 1603, Raleigh lost favor at court. It was charged that two years before this he had been concerned in a plot to set aside James and to place the Lady Arabella Stuart on the throne of England after the death of Elizabeth. He was convicted of high treason and sentenced to death. His innocence was proved, but he never regained the favor of the king. Later he promised, if allowed to conduct another expedition to the Orinoco River, to bring back to the king a rich cargo of gold. The expedition failed, through the treachery of the king himself, and at this disappointment and to satisfy the hatred of the Spanish sovereign, James revived the old sentence of death for high treason.

Raleigh was beheaded on October 29th, 1618. His body was given to his wife, but was later taken from her and buried in the Chancel of St. Margaret's Church, Westminster. The head she embalmed and kept with her in a red leather bag until her death in 1647, when it passed into the possession of her son Carew. In 1882 a memorial window was placed by American citizens in St. Margaret's Church with an inscription by James Russell Lowell. A very interesting account of Raleigh is given in *The Story of Sir Walter Raleigh* by Margaret Duncan Kelly in *The Children's Heroes* (Jack). This book contains a colored picture of a sailor talking to Raleigh, which may with advantage be compared with Millais's painting. See also *Sir Walter Raleigh* in *Famous Men of Modern Times* by John H. Haaren and A. B. Poland (American Book Company), *Heroes of England* by J. F. Edgar in *Everyman's Library* (Dent), and *Great Englishmen of the Sixteenth Century* by Sir Sidney Lee (Nelson).

Sir John Everett Millais, one of the foremost English painters of the nineteenth century, was born at Southampton on June 8th, 1829. He passed his earliest childhood in Brittany, but when eleven years old began to study at the Royal Academy in London, and when thirteen years old won a prize for drawing from the antique. At seventeen he began to paint. He painted many literary and historical pictures, but was best known as a portrait painter. His portraits of Gladstone, Carlyle, Irving, Tennyson, and others have caused him to be considered the best portrait painter which England has produced since the day of Reynolds. He was also successful as a painter of children, and one of his strongest pictures is "The Rescue," the subject of which is a fireman rescuing three children from a burning building. His first works are closely connected with the Pre-Raphaelite school of art, but from this he later broke away and adopted a broader and more independent style. He was appointed a Royal Academician in 1863 and then presented for his diploma the "Souvenir of Velasquez," a beautiful picture of a little Spanish princess. From this on his life is a story of hard work and pictures representing all the fields of art, including landscape, subject-pictures, and portraits. In 1885 he was created a baronet. In 1896 he was elected President of the Royal Academy in succession to Lord Leighton, the highest honor which he could

attain in the realm of art. This was but a due reward for his loyalty to the institution with which he had been connected for over sixty years. He would undoubtedly have filled the office worthily, but unfortunately he died on August 13th of the same year. See *The Pre-Raphaelite Brotherhood* by Ford Madox Hueffer in *The Popular Library of Art* (Duckworth), A. Lys Baldry's *Millais*, and J. Edgcumbe Staley's *British Painters: Their Story and Their Art.*

PAGE 226 – **The Highland Shepherd's Chief Mourner.** This picture reveals another side of the nature of the dog. Faithfulness is well illustrated in the grief of the collie, or sheep dog, for his dead master. The collie has spent many days the sole companion of the shepherd and has come to know with almost human knowledge every tone of his voice. No dog has a keener instinct or a sharper intelligence than these sheep-dogs of the Highlands of Scotland. Both by nature and training he is well fitted for the work which he is expected to do. He soon learns to know each sheep of the flock, so that not one may wander away without being missed. Nature has formed him well for his work. His long pointed nose and curved neck enable him to follow a scent with ease, and his half-erect, half-drooping ears can readily hear sounds and yet are protected from storm and rain. His long slim body enables him to run rapidly, and his great furry collar protects his lungs from the severe storms and cold of his native country.

But now all this life of activity and care has suddenly come to a standstill. The old shepherd laid his Bible and glasses on the stool and his Scots bonnet and stick on the floor beside it and went to bed, never to rise again. The faithful dog has watched through the days of illness and has probably tried in vain each morning to waken his master and coax him out over the hills once more. At last the end has come, and kind friends have done their last service for the shepherd. The last nail has been driven and his plaid has been thrown over his coffin, and a bit of green placed upon it in kind remembrance. All have gone leaving the faithful dog alone to watch. At last he seems to understand what has happened. With his paws he has half drawn away the plaid, and now lays his head against the coffin, altogether abandoned to his grief.

No grief, human or animal, could be expressed more perfectly than in this mourning of the lonely shepherd dog for his well-loved master. John Ruskin describes it beautifully: "The close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which have dragged the blanket off the trustles, the total powerlessness of the head laid close and motionless upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion or change in the trance of agony since the last blow was struck on the coffin-lid, the quietness and gloom of the chamber, the spectacles marking the place when the Bible was last closed, indicated how lonely has been the life—how unwatched the departure of him who is now laid solitary in his sleep." Ruskin also says: "Here the exquisite execution of the glossy and crisp hair of the dog, the bright sharp touching of the green bough beside it, the clear painting of the wood of the coffin and the folds of the blanket are language—language clear and expressive in the highest degree." See *Landseer* by Estelle M. Hurll in *The Riverside Art Series* (Houghton) and *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan). See page 286.

PAGE 262 – **The Angelus.** In the twilight after hours of toil these two, who have been gathering in the harvest of potatoes, are called to stop for prayer by the sound of the Angelus. Estelle M. Hurll describes the Angelus as follows: "Three times each day, at sunrise, midday, and sunset, this bell reminds the

world of the birth of Jesus Christ. The strokes are rung in three groups, corresponding to the three parts of the Angelus, which are recited in turn. The first word gives the bell its name,—Angelus, the Latin for angel.

'The angel of the Lord announced to Mary,
And she conceived of the Holy Spirit.

'Behold the handmaid of the Lord,
Be it done unto me according to thy word.

'And the word was made flesh
And dwelt among us.'

Thus run the words of the translation in the three couplets into which they are separated, and then this prayer is added: 'We beseech thee, O Lord, pour forth thy grace into our hearts; that as we have known the incarnation of thy son Jesus Christ by the message of an angel, so by his cross and passion we may be brought into the glory of his resurrection, through the same Jesus Christ, our Lord.' Besides this, after each couplet of the Angelus, is recited that short hymn of praise, beginning with the words which the angel of the annunciation addressed to Mary, 'Ave Maria.' See *Luke I. 28.*"

Just on the horizon the church spire can be seen dimly outlined and the broad field is a familiar scene to anyone who has known the prairies of the West. The wheelbarrow, with the dying sunlight falling upon its well-filled sacks, and the basket and three-tined fork are all silent witnesses of the labor of the day. And as they have toiled together through the heated hours of the day, so now in the twilight the man and woman stand together in prayer. The woman with her hands clasped upon her breast bends slightly forward in the intensity of her devotion, while the man with upright form and bowed head holds his cap in his hand and prays with quite as deep devotion. "In nearly all of Millet's pictures people are busy doing something. Either hands and feet, and sometimes both hands and feet are in motion. They are pictures of action. In 'The Angelus,' however, people are resting from labor; it is a picture of repose. The busy hands cease their work in a moment, and the spirit rises in prayer. We have already seen in other pictures how labor may be lightened by love. Here we see labor glorified by piety."

Sensier says: "The man, a true peasant of the countryside, his head protected by dense short hair, like a felt, prays in silence. The woman is bent in self-abasement. The country is girt with the light of a setting sun; it is the kind of evening when the earth and sky are flooded with purple. The tone is blended in one powerful harmony. Millet has put into it all the resources of his palette. When I saw this picture for the first time it was almost completed, and Millet said, 'What do you think of it?' My answer was simply, 'It is the Angelus; yes, that is it. You can hear the bells.' My words satisfied him. 'Then I am content; you have understood. That is all I wanted.'" See *Picture Study in Elementary Schools: A Manual for Teachers* by L. L. W. Wilson (Macmillan). *See also page 284.*

The following interesting note on "The Angelus" is found in *Jean François Millet* by Estelle M. Hurll in *The Riverside Art Series* (Houghton): "The painting is in oils and measures 25 by 21 inches. The first drawing for the picture was sold February, 1858. The painting was completed for exhibition in the Salon of 1859. It was declined by the patron for whom it was intended and finally sold to a Belgian artist in 1860, and soon afterwards to the Belgian minister. The original price was 2,000 francs. The picture passed from one owner to another, and in 1873 was bought by J. W. Wilson for 50,000 francs, later bringing at the Wilson sale of 1881 the sum of £6,400. In an auction sale of the Secrétan collection, July, 1889, there was an immense excitement over the contest between the French government, represented by M. Proust,

Director of Fine Arts, and various American dealers, who were determined to win the prize. It was finally knocked down to M. Proust for 553,000 francs, but the French government refused to ratify the purchase, and the picture was brought to the United States. Here the customs duty exacted was so enormous (£7,000) that the picture remained only six months (the duty being waived during that period) and after being exhibited throughout the country finally returned to France, where it was purchased for £32,000 by M. Chanchard, who has the finest collection of Millet's in existence."

PAGE 285 – **Columbus.** This painting by Allan Stewart illustrates admirably the lesson in the text with which it is connected. Columbus is here represented standing on the deck of his vessel in an attitude which shows his courage and his determination to carry out his purpose or to perish in the attempt. The folded arms, the firmly compressed lips, the down-drawn brows all add to the impression produced by the unyielding attitude indicated by the figure itself. *See page 221.*

PAGE 309 – **The Age of Innocence.** This is another of Sir Joshua Reynolds' beautiful child portraits of which Randall Davies says: "If his children have not quite the same spontaneous gaiety of Gainsborough's, they have many other qualites and distinctions which Gainsborough's lack. With the 'Heads of Angels' and 'The Age of Innocence' Reynolds is sure of his public in any period." The little barefoot girl in the low-necked frock of the period is seated on the ground under a tree and gazes out over the world with eyes of wonder. As she sits there with wondering eyes and slightly parted lips, one longs to know what the child sees in the future, and if there is just a touch of fear in the expression and clasped hands. In the original this picture is done in beautiful tones of browns and yellow. The time seems to be sunset and the yellow light of the setting sun is reflected upon the tree trunks behind the child, and her dress and hair-ribbon repeat the lighter yellow shades of the sunset. The dark brown and redder brown with a touch of the yellow is repeated in the child's hair. The ground and the distant trees repeat the same warm brown shades. The only cold shade in the whole is in the blue-green sky just behind the child's head, which is necessary to make the face stand away from the background, and which also adds to the depth of tone in the other colors. The whole is a glorious study of color. Again the drawing of feet and hands is perfect and even the waving locks of hair about the beautiful little face show the master hand of a great artist. The original picture is now in the National Gallery at London. *See page 298.* A beautiful reproduction of the original is found in *Reynolds* by Randall Davies (Macmillan). See also colored illustration in *Reynolds* by S. L. Bensusan in *Masterpieces in Colour* (Jack).

PAGE 343 – **After Flodden.** This picture is used as an illustration to the lesson *Edinburgh after Flodden,* and as we read the poem the picture becomes more and more interesting. The room is the council chamber of the elders of Edinburgh in the Guild Hall. The architecture and furnishing of the room is rich and massive. The ceiling is not only beamed, but the beams follow a design. The canopied chair of the provost bearing the coat of arms of the city is placed between two leaded glass windows. The side walls are also panelled in wood and carried out in a design. The table is covered with a net cloth of an oriental pattern, and above it hangs a massive candelabra. Behind the heavy hangings may be seen the crowd of citizens who have followed Randolph Murray into the Council Chamber. The provost has risen from his chair to receive the sorrowful news of the defeat, and the whole sad story is well told in the attitude and faces of the two men as they stand overcome by the sorrow

that has come from Scotland. One is impressed with the noble bearing of the messenger as he stands in his armor, one gauntleted hand resting upon the table, and the other holding the town banner, stained with the life-blood of King James, the drooping folds of which add to the thought of calamity. Each man's position at the table is a characteristic one, and tells how each has received the news; the shocked churchman who almost rises from his chair; the blanched face next him; the Highlander in plaid and bonnet who with firm-set mouth conceals his feelings; the provost and the armored man next him, the old men of the Council, who silently and with bowed heads bear the sad news; the man whose grief has overwhelmed him; the courtier at the end of the table who while feeling it all yet has an eye for the outward fitness of things, and would fain keep back the eager rabble; and lastly the two awe-struck boys in the window who, half in grief and half in curiosity, look upon the elder men about the table.

William Hole was born at Salisbury in 1846. He was the son of a medical doctor and received his early education in Edinburgh. He first served an apprenticeship as civil engineer in Edinburgh and afterwards travelled in Italy, where his sketches were favorably commented upon. He left this profession in 1870 to become an artist. He studied in the Scottish Academy school and made some fine etchings, both original and interpretative, as well as painting. Some of his finest original etchings are his illustrations of Scottish literature in the novels of Stevenson and Barrie, and also in the Centenary Edition of Burns's poems. Among his interpretative etchings are large plates made from the paintings of Millet, Corot, and Constable. In 1900 he finished a number of portraits of those who have been made famous through Scottish history. These have been placed in the Scottish National Gallery. In 1903 he painted a number of scenes from Scottish history. These are mural decorations for the Municipal Chambers, Edinburgh, one of which is the picture "After Flodden." Hole was elected an Associate of the Scottish Academy in 1878. At present he lives at 13 Inverleith Terrace, Edinburgh.

PAGE 346 – **Bonnie Prince Charlie.** This picture shows Prince Charles Edward, the son of James the Pretender, walking between two of his loyal Scottish followers. He is represented as he is about to enter the ball-room of Holyrood Castle at Edinburgh, during his attempt in 1745 to regain the throne of Britain for his father. The prince is dressed in the Scottish kilt and carries his Scots "bonnet," but the rich embroidery of his coat and the buckles and studding of his sword belt worn over his shoulder give him the princely appearance necessary to distinguish him from his followers. But these two are also men of high birth who have sworn to assist the man whom they think should rightly be the heir to the throne. They are clad in complete Highland costume, and represent the two characteristics of the men who fought for the Stuart cause. The man on the prince's right stands erect with his left hand holding his cap over his heart, and with firm set lips looks straight ahead as if he would dare all things for his beloved prince. The other man who stands at the prince's left, with bowed head and slightly bent knee, represents by his attitude the reverent devotion which made so many loyal Scotsmen ready to lay down their lives for the cause they believed to be right. In the foreground are flowers which have been strewn in the pathway of the beloved prince by his devoted adherents. "This, one of the last of Pettie's works, painted in 1892, is one of the most brilliant and energetic in its color scheme." See colored reproduction of the painting in *John Pettie* by Martin Hardie (Macmillan). See *The British Nation* by George M. Wrong (Macmillan).

Charles Edward Louis Philip Casimir, commonly called the Young Pretender, was born at Rome on December 31st, 1720. His father was the Chevalier de St. George, son of James

II, and his mother the Princess Clementine, daughter of Prince James Sobieski. His education, owing to disputes between his father and mother, was carried on in a very desultory fashion, his tutors sometimes being Jesuit priests, and sometimes Protestant ministers. Yet he was well educated in the ordinary sense, having a good knowledge of English, French, and Italian, and in addition a wide acquaintance with music and art. He served with much distinction under the Duke of Liria at the siege of Gaeta in 1734, being specially commended by his commanding officer for bravery and skill.

About 1740 the hopes of the Jacobites, which had been so completely crushed by the failure of the rising of 1715, began to revive. In that year war was threatening between Britain and France and the time seemed ripe for a new attempt to place the Stuarts once more on the throne. It was not until 1745, however, that it was considered expedient to undertake the expedition. In fact, the time chosen was singularly unfortunate, as France had suffered a severe reverse, and was in no position to lend assistance. But the young prince was not to be deterred, and, in spite of the advice of practically all his associates, he determined to set out for Scotland and there raise the standard of the Stuarts. He did so and landed in Scotland on August 2nd, 1745. At this time Charles Edward is described by Sir Horace Mann: "The young man is above the middle height and very thin; he wears a light bag wig; his face is rather long, the complexion clear, but borders on paleness; the forehead very broad, the eyes fairly large—blue, but without sparkle; the mouth large, with the lips slightly curled, and the chin more sharp than rounded."

The landing was on one of the islands in the Hebrides. The larger number of the Highland chieftains flocked to his side, and on August 19th "the royal standard was unfurled at Glenfinnan and Charles began his march south." He managed to elude the vigilance of his enemies and reached Perth, where he was joined by Lord George Murray, a man of undoubted military talent. Edinburgh opened its arms to the young prince, who took up his residence in Holyrood Palace. The defeat of Sir John Cope at Prestonpans raised the enthusiasm of the Jacobites to the highest pitch, and it was resolved to invade England. Carlisle surrendered without a struggle, the English forces being exceedingly slow in their movements, and leaving the city to its fate. But the English Jacobites did not rally round Prince's standard; troops were pouring home from Flanders; the militia were being drilled; there was nothing to do but go back. On December 6th the Highland army began its long retreat northward, pursued by an English army under the Duke of Cumberland.

On the way a slight success at Falkirk roused the drooping spirits of the Highlanders, but they were at last brought to bay on Culloden Moor near Inverness. Here the weary, starved, and dispirited Highland army of 5,000 men faced the well-trained English army of 9,000 veterans. "Yet the bravery of the Highlanders was still aflame, and the sight of the foe inspired them. When the charge was sounded, they sprang forward with their usual impetuosity, but, alas! part of the line, the left wing, remained standing, and the withering fire from the enemies' guns swept the long slanting line. The Macdonalds on the left were affronted because they considered they should have had the place of honour on the right, and, to their eternal shame, they stood still while their brothers in arms sprang forward alone to meet the foe. Their chief, seeing this, cried out in dismay, 'Good God, have my children forsaken me?' and fell, pierced through the heart by a bullet. Such action could only end in one way: the Highlanders were slain in heaps, and the battle turned into a rout, with the order for all to save themselves as best they could. In all directions the men of the hills flew to cover after a fight lasting only forty minutes. The Dragoons, riding after them, butchered them so mercilessly, under orders from their leader, that he was nicknamed Billy the Butcher from that day, and even his small nephews, hearing the tales of his cruelty, ran from him on his return to London. Prince Charlie rode from the field in despair, and after a meeting with some of his generals, when it was decided that anything but escape was impossible, he went on to Invergarry, broken in heart and spirit. Thus began the second part of his adventures in Scotland. After a time of triumph, of glory, of praise, and success, a triumphal tour throughout his father's kingdom, he was to wander a fugitive amid hills and braes, suffering privation and hunger, with a price upon his head. Never again did he rise to the heights, and well had it been for him had he fallen on the field, with his name untarnished, his honour unstained."

In spite of the reward of £30,000 upon his head Charles Edward, by the help of Flora Macdonald and some of his faithful Highlanders succeeded in making his escape to France. He was forced, however, to leave that country, and subsequently took up his residence in Rome. He fell into dissipated habits, which estranged him from all his old friends. He died at Rome on January 31st, 1788, and was buried there. See *Scotland* by G. E. Mitton in *Peeps at History* (Macmillan).

John Pettie was born at Edinburgh on March 31st, 1839, and spent his life from 1862 until his death in London, where he studied old world corners and embodied them in his subjects of historical and legendary interest. From 1862 until his marriage in 1865 he occupied a studio in London with Orchardson, who had studied with him in Edinburgh, and whose pictures are very similar

to those of Pettie. After the death of Landseer in 1873, Pettie was elected to fill his place as a Royal Academician, painting as his diploma picture "Jacobites," a subject akin to his "Bonnie Prince Charlie." After his marriage he occupied a house in St. John's Wood and later built his place "The Lothians" in Fitzjohn's Avenue, where he gathered around him a large circle of friends from the many interesting people of the sixties. As well as his paintings, he did considerable book illustrating, mainly for *Good Words* and *The Sunday Magazine*. He died at Hastings on February 21st, 1893. As an artist his pictures are remarkable for the presentation of old world scenes and dress, with a happy combination with modern virility. He was fond of rich colors and especially of yellows, in harmony with tones of silver gray, and his pictures probably show the finest and most delicate work since the time of Gainsborough, the rival of Sir Joshua Reynolds. See Martin Hardie's *John Pettie*.

Martin Hardie says: "The greatness of Pettie's art owes much to his strong personality. His art was the immediate response to his own vigorous nature, and rarely has an artist's temperament been more absolutely reflected in subject as well as style. A painting of action was to Pettie, vigorous and robust, a natural fulfilment of his own spirit. Nature and inclination led him to the dramatic motive, the treatment of anecdote, the representation of the 'brute incident.' He loved romance; he delighted in costly stuffs, in frills and ruffles, silks and satins, the glitter of a sword, the sheen of military accoutrements. His work shows the possession of that quality which the formal critics of literature call vision. He actually saw the things that he painted, as they really were, in their own atmosphere, whether of the seventeenth century or of fifty years ago, whether they were things of State, plots and deep-laid treachery, or things of romance—the tragedies and humors of life, whether in palace, camp, or country lane. His pictures are quick and alive. It is no mean art that can give on one canvas the whole spirit and circumstance of a period in history."

PAGE 371 – **Little Foxes.** This picture illustrates very well the lesson on *The Red Fox*, and the three knowing little heads may be easily applied to the three remaining members of the family of foxes. The bright eyes and expectant face of the centre fox with his paws out over the edge and ready to spring up at an instant's notice might be the knowing biggest son of the family. His pricked-up ears may have caught the sound of the little bird in the clump of leaves beside him, and he is trying to discover the direction from which the sound comes. The fox at the left looks almost as crafty as his big brother, while the third one with sharp eyes and head resting on paws might be the mischievous pet of the family. They have made use of the hollow tree-trunk as a resting-place, and are probably waiting for the mother fox to bring home a rabbit or a fine fat fowl. The whole landscape, with the shrubs for background, the bit of field, the clump of leafy oak twigs in which the bird is half concealed, and the cluster of fern-like grass in the foreground, makes a pretty picture. *See page 244.*

Samuel John Carter was born in 1835 at Swaffham, Norfolk, England, and at the age of thirteen entered the Norwich School of Design. Subsequently he studied in the Royal Academy Schools. He devoted himself to the painting of animals, more especially deer. He died in 1892. See *A Popular Handbook to the Tate Gallery* by Edward T. Cook (Macmillan).

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS

In the case of some of the authors and artists represented in *The Manitoba Readers* it is impossible to identify the exact date of birth. In such cases references are omitted.

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
1	**Arthur Hugh Clough**	January 1st, 1819	"Green Fields of England"	Page 50 Fourth
	Marie Louise De la Ramée	January 1st, 1839	"A Dog of Flanders"	" 296 Fifth
	Joseph Addison	May 1st, 1672	"Hymn—Creation"	" 197 Fifth
2	**Antony Van Dyck**	March 2nd, 1599	*The Stuart Family*	" 353 Fourth
	Hans Christian Andersen	April 2nd, 1805	"The Daisy and the Lark"	" 8 Fourth
			"The Flax"	" 93 Fourth
	Eugene Field	September 2nd, 1850	"The Duel"	" 85 Third
			"Rock-a-by-Land"	" 119 Third
			"Norse Lullaby"	" 174 Third
			"Wynken, Blynken, and Nod"	" 183 Third
			"The Night Wind"	" 255 Fourth
3	**Julia Augusta Schwartz**	February 3rd, 1873	"The Beavers"	" 43 Fourth
	Henry Cuyler Bunner	August 3rd, 1855	"One, Two, Three"	" 70 Third
	Hannah Flagg Gould	September 3rd, 1789	"Frost"	" 341 Fourth
	William Cullen Bryant	November 3rd, 1794	"To the Fringed Gentian"	" 331 Fifth
	Mary Hannah Krout	November 3rd, 1857	"Little Brown Hands"	" 174 Fourth
4	**Nathaniel Hawthorne**	July 4th, 1804	"The Town Pump"	" 155 Fifth
	Jean Francois Millet	October 4th, 1814	*Feeding Her Birds*	" 23 First
			First Steps	" 83 Third
			The Gleaners	" 66 Fourth
			The Angelus	" 262 Fifth
	Jean Blewett	November 4th, 1862	"Song of the Golden Sea"	" 293 Fourth
	Alfred Beverley Cox	November 4th, 1860	"Canada! Maple Land!"	" 7 Fourth
	James Montgomery	November 4th, 1771	"Home and Country"	" 79 Fifth
5	**Christina Georgina Rossetti**	December 5th, 1830	"The Wind"	" 17 Second
6	**Frank Dempster Sherman**	May 6th, 1860	"The Four Winds"	" 55 Third
	Sir Henry John Newbolt	June 6th, 1862	"The Torch of Life"	" 292 Fifth
	Duke of Argyll	August 6th, 1845	"Dominion Hymn"	" 7 Fifth

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS—(Continued)

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
6	**Alfred, Lord Tennyson**	August 6th, 1809	"Birdie and Baby"	Page 95 Second
			"Sweet and Low"	" 155 Fourth
			"The Owl"	" 364 Fourth
			"The Brook"	" 179 Fifth
7	**Charles Dickens**	February 7th, 1812	"The Christmas Dinner"	" 230 Fourth
			"A Child's Dream of a Star"	" 236 Fourth
			"Copperfield and the Waiter"	" 8 Fifth
			"A Merry Christmas"	" 275 Fifth
	Sir Edwin Landseer	March 7th, 1802	*Shoeing the Bay Mare*	" 26 First
			Dignity and Impudence	" 158 Third
			A Distinguished Member of the Humane Society	" 170 Fourth
			The Challenge	" 257 Fourth
			The Highland Shepherd's Chief Mourner	" 226 Fifth
	George Frederick Scott	April 7th, 1861	"The Colors of the Flag"	" 91 Fourth
	William Wordsworth	April 7th, 1770	"The Daffodils"	" 196 Fifth
	Robert Browning	May 7th, 1812	"Pippa's Song"	" 174 Third
	Richard Doddridge Blackmore	June 7th, 1825	"The Rescue"	" 227 Fifth
	Mary Harrison Seymour	September 7th, 1835	"The Tempest"	" 395 Fifth
	James Thomson	September 7th, 1700	"Rule, Britannia"	" 184 Fifth
	Caroline Anne Bowles Southey	October 7th, 1786	"An April Day"	" 294 Fifth
	Allan Cunningham	December 7th, 1784	"A Wet Sheet and a Flowing Sea"	" 241 Fourth
8	**Sir John Everett Millais**	June 8th, 1829	*The Boyhood of Raleigh*	" 180 Fifth
	Charles Reade	June 8th, 1814	How the Gold was Found"	" 110 Fifth
			"Dismounting 'Long Tom'"	" 266 Fifth
	Edmund Clarence Stedman	October 8th, 1833	"The Flight of the Birds"	" 201 Fourth
9	**Mary Katharine Maule**	April 9th, 1861	"The Round-Up"	" 134 Fifth
	John Howard Payne	June 9th, 1792	"Home, Sweet Home"	" 220 Fourth
10	**Charles George Douglas Roberts**	January 10th, 1860	"The Red Fox"	" 368 Fifth
	Sir James David Edgar	August 10th, 1841	"The White-Throat Sparrow"	" 42 Fifth
	Oliver Goldsmith	November 10th, 1728	"Moses Goes to the Fair"	" 360 Fifth
	Cincinnatus Heine Miller	November 10th, 1841	"Columbus"	" 284 Fifth

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS—(Continued)

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
10	**George MacDonald**	December 10th, 1824..	"The Golden Key"	Page 148 Fourth
			"The Wind and the Moon"	" 190 Fourth
11	**Bayard Taylor**	January 11th, 1825...	"Storm Song"	" 115 Fourth
			"The Little Postboy"	" 242 Fourth
			"The Song of the Camp"	" 33 Fifth
12	**Mary Howitt**	March 12th, 1799....	"The Fairies of the Caldon-Low"	" 99 Fourth
	Stewart Edward White	March 12th, 1873.....	"Birds in Summer"	" 365 Fifth
			"The Saw-Mill"	" 125 Fifth
	Charles Kingsley	June 12th, 1819.....	"On Making Camp"	" 348 Fifth
			"The Lost Doll"	" 115 Second
			"The Little Chimney Sweep"	" 198 Third
			"Tom, the Water-Baby"	" 116 Fourth
			"John Oxenham's Story"	" 187 Fifth
	Henry David Thoreau	July 12th, 1817.....	"A True Fairy Tale"	" 198 Fifth
	Robert Southey	August 12th, 1774....	"The Battle of the Ants"	" 258 Fifth
			"The Well of St. Keyne"	" 91 Fifth
	Edith Matilda Thomas	August 12th, 1854....	"The Inchcape Rock"	" 263 Fifth
	Charles Dudley Warner	September 12th, 1829.	"Talking in Their Sleep"	" 138 Third
			"The Delights of Farming"	" 287 Fifth
13	**Samuel Woodworth**	January 13th, 1785...	"The Old Oaken Bucket"	" 118 Fifth
	Alphonse Daudet	May 13th, 1840.....	"The Last Lesson in French"	" 156 Fourth
	Ralph Connor	September 13th, 1860.	"The Sugaring-Off"	" 312 Fifth
	Robert Louis Stevenson	November 13th, 1850.	"Bed in Summer"	" 36 Second
			"The Land of Counterpane"	" 37 Second
			"My Shadow"	" 101 Second
			"The Cow"	" 111 Second
			"The Hayloft"	" 10 Third
			"Where Go the Boats?"	" 38 Third
			"The Land of Story-Books"	" 100 Third
	Phillips Brooks	December 13th, 1835..	"The Wind"	" 106 Third
			"Christmas Song"	" 298 Fourth
14	**Briton Rivière**	August 14th, 1840....	*Daniel in the Lions' Den*	" 235 Third

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS—(Continued)

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
15	**Sir Walter Scott**	August 15th, 1771	"Lullaby of an Infant Chief"	Page 195 Third
			"Sword and Scimitar"	" 94 Fifth
			"Young Lochinvar"	" 107 Fifth
			"In the Hall of Cedric the Saxon"	" 145 Fifth
	William Cowper	November 15th, 1731	"John Gilpin"	" 366 Fifth
16	**Robert William Service**	January 16th, 1876	"The Mounted Police"	" 210 Fifth
	Sir Joshua Reynolds	July 16th, 1723	*Simplicity*	" 33 Third
			Heads of Angels	Frontis. Fourth
			The Age of Innocence	Page 309 Fifth
	Charles Sangster	July 16th, 1822	"A St. Lawrence Rapid"	" 17 Fifth
	Alfred Noyes	November 16th, 1880	"Sherwood"	" 209 Fourth
17	**Jean Ingelow**	March 17th, 1820	"Seven Times One"	" 222 Third
			"In the Nursery"	" 236 Third
	John Greenleaf Whittier	December 17th, 1807	"The Corn Song"	" 114 Third
			"The Frost Spirit"	" 303 Fourth
			"The Red River Voyageur"	" 171 Fifth
18	**John Townsend Trowbridge**	September 18th, 1827	"Evening at the Farm"	" 227 Fourth
			"Return to the Farm"	" 82 Fifth
	Helen Maria Fiske Jackson	October 18th, 1831	"September"	" 8 Third
			"November"	" 97 Fifth
	William Howitt	December 18th, 1792	"The Wind in a Frolic"	" 56 Fourth
19	**William Allingham**	March 19th, 1824	"Wishing"	" 16 Third
			"The Fairies"	" 216 Third
21	**John Henry Newman**	February 21st, 1801	"Lead Kindly Light"	" 173 Fifth
	William Edmondstoune Aytoun	June 21st, 1813	"Edinburgh After Flodden"	" 338 Fifth
	Sir Francis Hastings Doyle	August 21st, 1810	"The Red Thread of Honor"	" 269 Fifth
	Bryan Waller Procter	November 21st, 1787	"The Sea"	" 48 Fifth
	John Seymour Lucas	December 21st, 1849	*The Armada in Sight*	" 160 Fifth
22	**James Russell Lowell**	February 22nd, 1819	"The Singing Leaves"	" 321 Fourth
			"A Christmas Carol"	" 143 Fifth
	Margaret Elizabeth Sangster	February 22nd, 1838	"The Building of the Nest"	" 150 Third
			"Christmas"	" 332 Fourth

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS—(Continued)

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
22	**Rosa Bonheur**	March 22nd, 1822	*The Watering Place*	Page 23 Second
			On the Alert	" 48 Second
			Head of a Dog	" 80 Second
			Lions at Home	" 56 Third
			Changing Pastures	" 186 Third
			A Herd of Buffaloes	" 49 Fourth
	Emily Huntingdon Miller	October 22nd, 1833	*The Horse Fair*	" 131 Fifth
			"The Bluebird"	" 145 Third
23	**George Frederick Watts**	February 23rd, 1817	*Sir Galahad*	" 35 Fifth
	William Ernest Henley	August 23rd, 1849	"England, My England"	" 161 Fifth
24	**George William Curtis**	February 24th, 1824	"The Oasis"	" 59 Fifth
	Robert Michael Ballantyne	April 24th, 1825	"The Dog Crusoe"	" 180 Fourth
			"An Adventure in the Polar Seas"	" 414 Fifth
	Samuel Rutherford Crockett	September 24th, 1860	"Jaikie's Flower Garden"	" 19 Fifth
	Eliza Cook	December 24th, 1818	"A Tale of Two Brothers"	" 54 Fifth
25	**Robert Burns**	January 25th, 1759	"A Man's a Man for a' That"	" 322 Fifth
	Edward George Bulwer, Lord Lytton	May 25th, 1803	"Where is the Briton's Home?"	" 315 Fourth
	Francis Bret Harte	August 25th, 1839	"The Coyote"	" 167 Fifth
			"Dickens in Camp"	" 233 Fifth
	Felicia Dorothea Hemans	September 25th, 1793	"The Voice of Spring"	" 382 Fourth
	Thomas Babington, Lord Macaulay	October 25th, 1800	"Horatius"	" 376 Fifth
26	**Thomas Westwood**	November 26th, 1814	"Little Bell"	" 354 Fourth
27	**Lewis Carroll**	January 27th, 1832	"Alice in Wonderland"	" 76 Third
	Laura Elizabeth Richards	February 27th, 1850	"The Golden Windows"	" 193 Fourth
	Henry Wadsworth Longfellow	February 27th, 1807	"The Village Blacksmith"	" 166 Third
			"The Arrow and the Song"	" 17 Fourth
			"The Children's Hour"	" 21 Fourth
			"Daybreak"	" 143 Fourth
			"The Wreck of the Hesperus"	" 166 Fourth
			"Hiawatha's Canoe"	" 268 Fourth
			"Hiawatha's Hunting"	" 281 Fourth
	Charles Mackay	March 27th, 1814	"Tubal Cain"	" 68 Fifth

BIRTHDAY CALENDAR OF AUTHORS AND ARTISTS—(Continued)

Days of the Month	Authors and Artists	Date of Birth	Illustrations and Selections	Where Found
27	**Thomas Campbell**	July 27th, 1777	"Ye Mariners of England"	Page 217 Fifth
			"The Battle of the Baltic"	" 241 Fifth
28	**Raphael Sanzio**	March 28th, 1483	*Portrait of Raphael*	" 299 Fourth
			Madonna and Child	" 81 Fifth
	Thomas Moore	May 28th, 1779	"Canadian Boat-Song"	" 124 Fifth
			"The Minstrel Boy"	" 257 Fifth
			"'Tis the Last Rose of Summer"	" 283 Fifth
	Sir Edward Coley Burne-Jones	August 28th, 1833	"Thor"	" 53 Fourth
	Hardwicke Drummond Rawnsley	September 28th, 1851	"An Ode of Welcome"	" 415 Fifth
	Johann Georg Meyer von Bremen	October 28th, 1813	*See What Mother has Brought Home*	" 47 First
	William Simpson	October 28th, 1823	*Florence Nightingale in Her Hospital*	" 89 Fourth
29	**Sir Henry Morton Stanley**	June 29th, 1841	"The Finding of Livingstone"	" 174 Fifth
30	**Anna Sewell**	March 30th, 1820	"Black Beauty's Breaking In"	" 137 Fourth
	Mark Twain	November 30th, 1835	"How Tom Sawyer Painted the Fence"	" 273 Fourth
			"The Blue Jay"	" 378 Fourth
			"The Coyote or Prairie Wolf"	" 168 Fifth
	Rudyard Kipling	December 30th, 1865	"The Overland Mail"	" 160 Fourth
31	**Lydia Avery Coonley**	January 31st, 1845	"Harvest Song"	" 98 Third
	John Pettie	March 31st, 1839	*Bonnie Prince Charlie*	" 346 Fifth
	Sir William Francis Butler	October 31st, 1838	"The Buffalo"	" 99 Fifth

PRONOUNCING VOCABULARY

A key to the diacritical markings is found on page 7.

A

Aberbrothock, ăbĕr'-brŏ-thŏck.
Achilles, ă-kĭl'-ēz.
Adjidaumo, ăd-jĭ'-dąu-mō.
Æquians, ē'-kwĭ-ănz *or* ē'-kwe-ănz.
Agassiz, ăg'-ă-sē.
Aladdin, ą-lăd'-dĭn.
Albinia, ăl-bĭn-ē-ă.
Algidus, ăl-jĭ'-dŭs.
Algonquin, ăl-gŏn'-kwĭn.
Allegra, ăl-lĕ'-grȧ.
Alsace, ăl'-sās'.
Alvernus, ăl'-vĕrn-ŭs.
Amilias, ă-mĭl-ĭ'-ăs.
Amphion, ăm-fī'-ŭn.
Antonio, ăn-tō-nĭ'-ō.
Apennines, ăp'-ęn-nīns.
Arachne, ą-răk'-nē.
Arachnida, ă-răk'-nĭ-dă.
Arctic, ärc'-tĭc.
Ardennes, är'-dĕn'.
Ardennois, är'-dĕn'-wȧw'.
Argonauts, är'-gŏ-nȧts.
Ariel, ā'-rĭ-ĕl.
Arretium, ăr-rē'-shē-ŭm.
Arunx, ă'-rŭns.
Asgard, ȧs'-gȧrd.
Asola, ă'-sō-lă.
Assam, ȧs'-sȧm'.
Assiniboins, ȧs-sĭn'-ĭ-bǫins.
Astur, ȧs'-tŭr.
Aunus, ȧw-nŭs.
Austerlitz, ąs'-tĕr-lĭts.
Aymer, ā'-mĕr'.

B

Barmecide, bär'-mē-sĭd.
Baucis, bą'-sĭs.
Beethoven, bā'-tŏv-ĕn *or* bā'-tō-vz.
Bethlehem, bĕth'-lē-hĕm.
Bideford Quay, bĭd-ē'-fĕrd kē.
Bingen, bĭng'-ĕn.
Boerstler, bĕrst'-lĕr.
Bois de Boulogne, bwā dē bōō-lōn'.
Borough Muir, bŭr'-ō mūr.
Brabant, brā-bănt'.
Brabantois, brā-bănt'-twā.
Brühl, brūl *or* brōl.

C

Cædmon, kăd'-mŏn.
Caldon-Low, kăl'-dŏn lō.
Caliban, kăl'-ĭ-băn.
Campania, kăm-pān'-yă.
Cannobie Sea, kăn'-nō-bē.
Carliol, kar-lī'-ŏl.
Carthage, kärth'-ąj.
Cedric, sĕd-rĭk.
Cheshire, chĕsh'-ĭr.
Chingatok, chĭn'-gă-tŏk.
Chinook, chĭ-nōōk'.
Chippewa, chĭp'-pē-wā.
Clinius, slī'-nē-ŭs.
Cincinnatus, sĭn'-sĭn-nā'-tŭs.
Clusium, klū'-shę-ŭm.
Clytie, clī't'-ē.
Cognac, kŏn'-yăk'.
Cologne, kō-lōn'.
Comitium, kō-mish'-ę-ŭm.
Como, kō'-mō.
Concord, kŏn'-kĕrd.
Copenhagen, kō'pĕn-hā-gĕn.
Cosa, kō'-sā.
Coyote, kī-ō'-tē.
Crimea, krĭm-ē'-ę.
Crustumerium, krŭs-tū-mē'-rę-ŭm.
Ctenizæ, tĕn-ī'-zē.
Cuthbert, kŭth'-bĕrt.

D

De Haren, dē hăr'-ĕn.
De Soto, dā sō'-tō.
De Vaux, dē vō.
Delmonico, dĕl-mŏn'-ē-cō.
Dollard, döl-lär.
Dunedin, dŭn-ēd'-ĭn.

E

El Mariah, ĕl măr'-ĭah.
Epimetheus, ĕp-ĭ-mē'-thūs.
Eskimo, ĕs'-kĭ-mō.
Esquimault, ĕs-kwĭ'-mąlt.
Etruria, ę-trų'-rĭ-ę.
Etruscan, ę-trŭs'-kąn.
Euphrates, ū-frā'-tēs.
Excalibur, ĕks-kăl'-ĭ-bŭr.

F

Falerii, fą-lē'-ĭ-ī.
Fontaine, fŏn-tān.
Frans, frȧns.
Freya, frā'-yȧ.

G

Gaboury, Marie Ann, gă-bōōr-ē, mă-rē' ăn.
Galahad, găl'-ă-hăd.
Galilee, găl'-ĭ-lē.
Ghizmee, gĭz'-nē.
Goliath, gō-lī'-ăth.
Gonzalo, gŏn-zā'-lō.
Goshen, gō'-shĕn.
Gretchen, grĕt'-chĕn.
Gurth, gürth.
Guthrum, güth'-rŭm.
Guyon, gī'-yŏn.

H

Hecla, hĕk'-lă.
Hercules, hĕr'-kū-lēs.
Herminius, hĕr-mĭn'-ĭ-ŭs.
Hesperian, hĕs-pĕr'-ē-ăn.
Hiawatha, hī-ă-wā'-thȧ.
Hindustan, hĭn-dų-stăn'.
Homer, hō'-mĕr.
Horatius, hō-rā'-shŭs.
Hôtel des Invalides, hō-tĕl dā-za ĭ-văl-ēde.

I

Iagoo, ī-ā'-gōō.
Ilva, ĭl'-vā.
Iroquois, ĭr'-ō-kwā.
Ishmaelite, ĭsh'-mā-ĕl-īte.

J

Janiculum, jăn-ĭc'-ū-lŭm.
Johan Daas, yā'-hăn dās.

K

Kaffir, kăf'-ėr.
Kaiser, kī'-zĕr.
Kearney, kär'-nē.
Kermesse, kĕr'-mĕs.
Khan, kăn.
Kirangozi, kĭr-ăn-gō'-zē.

L

Lajimodière, Jean Baptiste, Lă-jĭm-ō-dē-air, shăn, să-tēst.
Lars Porsena, Lärs Pōr-sĕn'-ă.
Latian, lā'-tĭ-ăn.
Lausulus, ląs'-ų-lŭs.
Laviolette, lăv-wă-lĕt.
Leonidas, lē-ŏn'-ĭ-dąs.
Lochinvar, lŏ'-ĭn-vär'.
Loki, lō'-kę.
Lorraine, lō-rān'.
Louvain, lōō-vān'.
Lucumo, lū'-cū-mō.
Luna, lōō'-nȧ.

M

Magi, mā'-jī.
Malakoff, măl'-ȧ-kŏf.
Mamilius, măm-ĭl'-ĭ-ŭs.
Mammon, măm'-mŭn.
Mandarin, măn-dȧ-rēn'.
Manyuema, măn-ū-ā'-mȧ.
Marian, măr'-ĭ-ăn.
Matsuyama, măt-sōō-yä'-mȧ.
Mehrab Khan, mā'-rāb kăn.
Meisch Ric, mēl'-ĕk rick.
Merlin, mēr'-lĭn.
Midianite, mĭd'-ĭ-ăn-īte
Milan, mĭ-lăn'.
Mimer, mē'-mėr.
Minerva, mĭn-ėr'-vȧ.
Mistnir, mē-ōl'-nĭr.
Mondamin, mŏn-dä'-mĭn.
Monrovia, mŏn-rō'-vĭ-ȧ.
Mowoom, mō-wōn'.
Mozart, Wolfgang, mō'-zärt, wŭlf'-gäng.
Muezzin, mū-ĕz'-zĭn.
Murillo, mū-rĭl'-lō.

N

Nello, nĕl'-lō.
Nequinum, nēk'-wĭn-ŭm.
Nokomis, nō-kō'-mĭs.
Nombre de Dios, nōm'-brā dā dyōs'.
Nuremberg, nū'-rēm-bėrg.

O

Oberon, ōb'-ėr-ŏn.
Obiocris, ōb-ī-ōō'-ĕ-ĭs.
Oceus, ōc'-nŭs.
Odense, ō'-thĕn-sē.
Odin, ō'-dĭn.
Olympus, ō-lĭm'-pŭs.
Oolichuk, ōōl' ĭ-chŭk.
Opechee, ō-pē'-chē.
Osburga, ŏs-bŭr'-gȧ.
Ostia, ŏs'-tę-ę.
Owaissa, ō-wā'-sȧ.

P

Palatinus, păl-ę-tī'-nąs.
Pandora, păn-dō'-rȧ.
Patrasche, pät'-rāsh.
Patroclus, pę-trō'-clŭs.
Peggotty, pĕg'-gŏt-ty.
Pembina, pĕm'-bĭ-nȧ.
Pharaoh, fā'-rō.
Philemon, fĭl-ē'-mŏn.
Philippe, fĭl'-lēp'.
Phœbus, fē'-bŭs.
Piccola, pĭk'-kō-lȧ.
Picus, pī'-cŭs.
Pippa, pĭp'-pä.
Platte, plăt.
Plymouth, plĭm'-ŭth.
Portingal, pōr'-tĭn-găl.
Prospero, prŏs'-pėr-ō.
Provost, prŏv'-ŭst.

R

Ramnian, răm'-nĭ-ăn.
Raphael, răf'-ā-ĕl.
Redan, rē-dăn'.
Rio del Norte, rē'-ō dĕl nōr'-tā.
Riou, rī'-oo.
Roostum, rōōst'-ŭm.
Rowena, rō-ē'-nȧ.
Rubens, rōō'-bĕns.
Rue Montorgueil, rōō mōn-tōr-gĭ-ē.
Ruyter, rī'-tėr.

S

Sahara, sȧ-hā'-rȧ.
Sahib, sä'-hĭb.
St. Keyne, sānt kēn.
Sansparell, sănz-păr-ĭ-ĕl.
Sclaveyn, slāv'-ăn.
Sclavonian, slāv-ō'-nĭ-ăn.
Sebastian, sē-băs'-chăn.
Secord, sē'-cōrd.
Secunder, sē-cŭn'-dėr.
Seigneur, sē'-nŭr'.
Seius, sē'-ĭ-ŭs.
Selim, sē'-lĭm.
Seville, sē-vĭl'.
Sextus, sĕx'-tŭs.
Shacabac, shăk'-ă-băc.
Sheaffe, shēf.
Siegfried, sēg'-frēd.
Sierras, sē-ĕr'-as.
Sioux, sō.
Sirdar, sēr'-där.
Sparta, spär'-tȧ.
Spurius Lartius, spūr'-yŭs lär'-shŭs.
Staveley, stā'-vĕl-ē.
Suzi, sōō'-sē.
Syenite, syē'-ĕn-īte.

T

Tarantula, tȧ-răn'-tĕ-lȧ.
Tarpeian, tär-pē'-yąn.
Tombe, tŏm'-bē.
Thor, thôr.
Thrasymene, thrăs-ĭ-mē'-nē.
Thrym, thrĭm.
Tiber, tī'-bėr.
Tiffernum, tĭ-fėr'-nŭm.
Titian, tĭsh'-ăn.
Tokyo, tō'-kē-ō.
Tolumnius, tŏl-um'-nē-ŭs.
Tooloosha, tōō-lōō'-shā.
Tophet, tō'-fĕt.
Torquay, tôr-kē'.
Tubal Cain, tū'-băl cān.
Tyrian, tĭr'-ē-ăn.

U

Ujiji, ōō-jē'-jē.
Umbrian, ŭm'-brĭ-ăn.
Umea, ū'-mē-ō.
Unyanyembe, ōō-nyȧ-yĕm'-bā.
Urgo, ûr'-gō.

V

Van Rensselaer, văn rĕn'-sē-lėr.
Verbenna, vėr-bĕn'-nę.
Verchères, vĕr-shâr'.
Viking, vī'-king.
Volscian, vōl'-shē-ąn.
Volsinium, vōl-sĭn'-ĭ-ŭm.

Y

Yeo, yō.

Z

Zimri, zĭm'-rī.
Zlobane, zlō-băn'.
Zulu, zōō'-lōō.
Zuiphen, zīt'-fĕn.

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ART

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Conway	The Book of Art for Young People	$1.00
Powers	Mornings with Masters of Art	2.00

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	Cinderella, and the Sleeping Beauty	.07
	Dick Whittington	.07
	Enchanted Doll, The	.06
	Golden Bird, The	.07
	King Arthur and His Knights	.11
	Little Grey Mouse, The	.06
	Little Tin Soldier, The	.07
	Little John	.06
	Miller of Mansfield, The	.07
	Robin Hood and His Merry Men	.11
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	Seven Champions of Christendom, The	.10
	Snowdrop and the Seven Dwarfs	.07
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	Stories from Barbour's Bruce	.11
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Dictionary of National Biography, 26 vols		125.00
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